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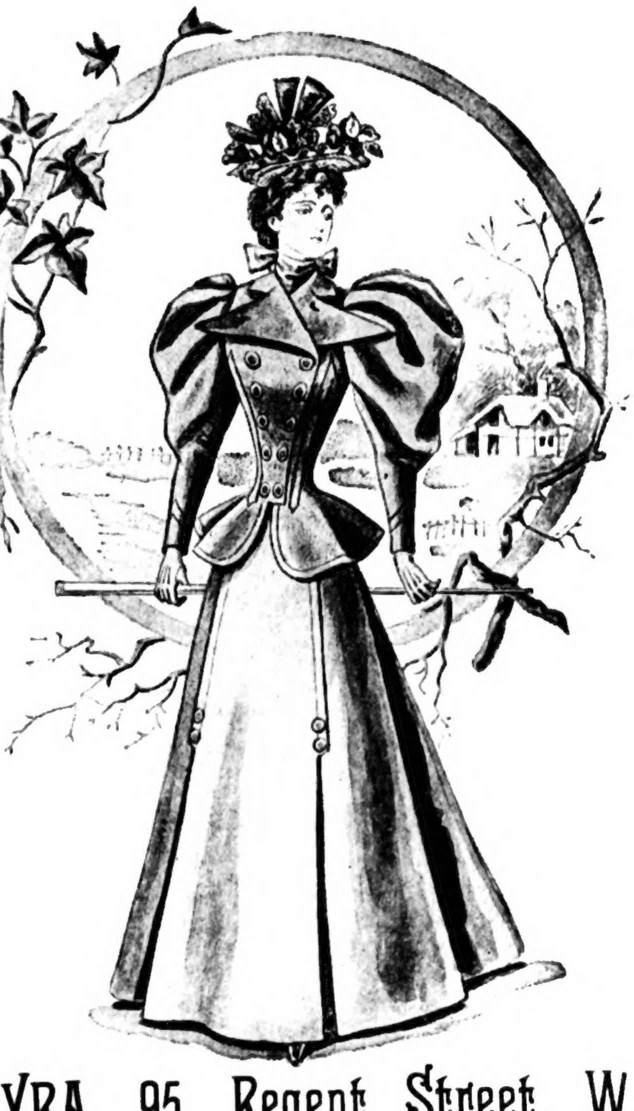

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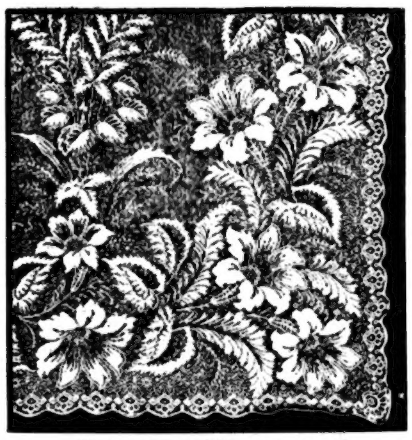

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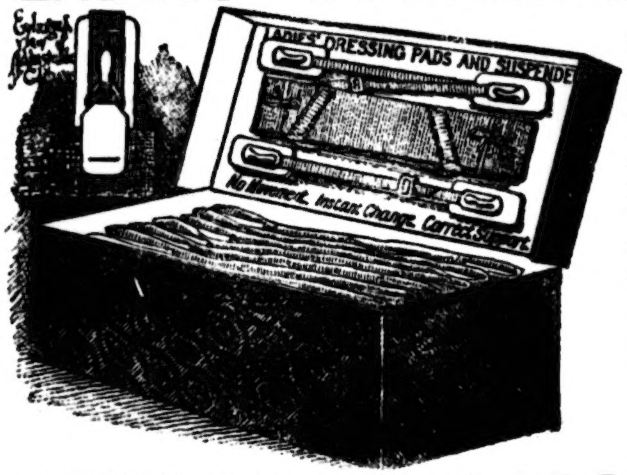
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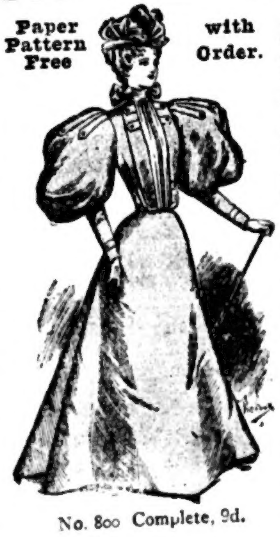

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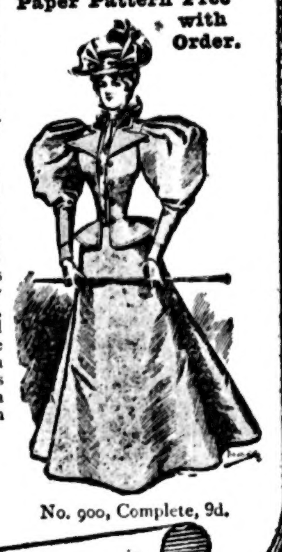

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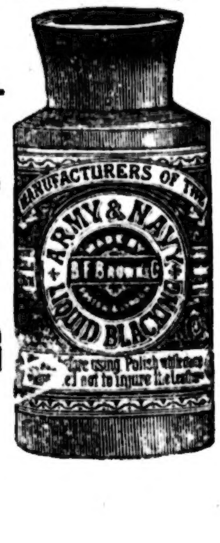

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VOL. XXI. No. 9. SEPTEMBER 1, 1895.

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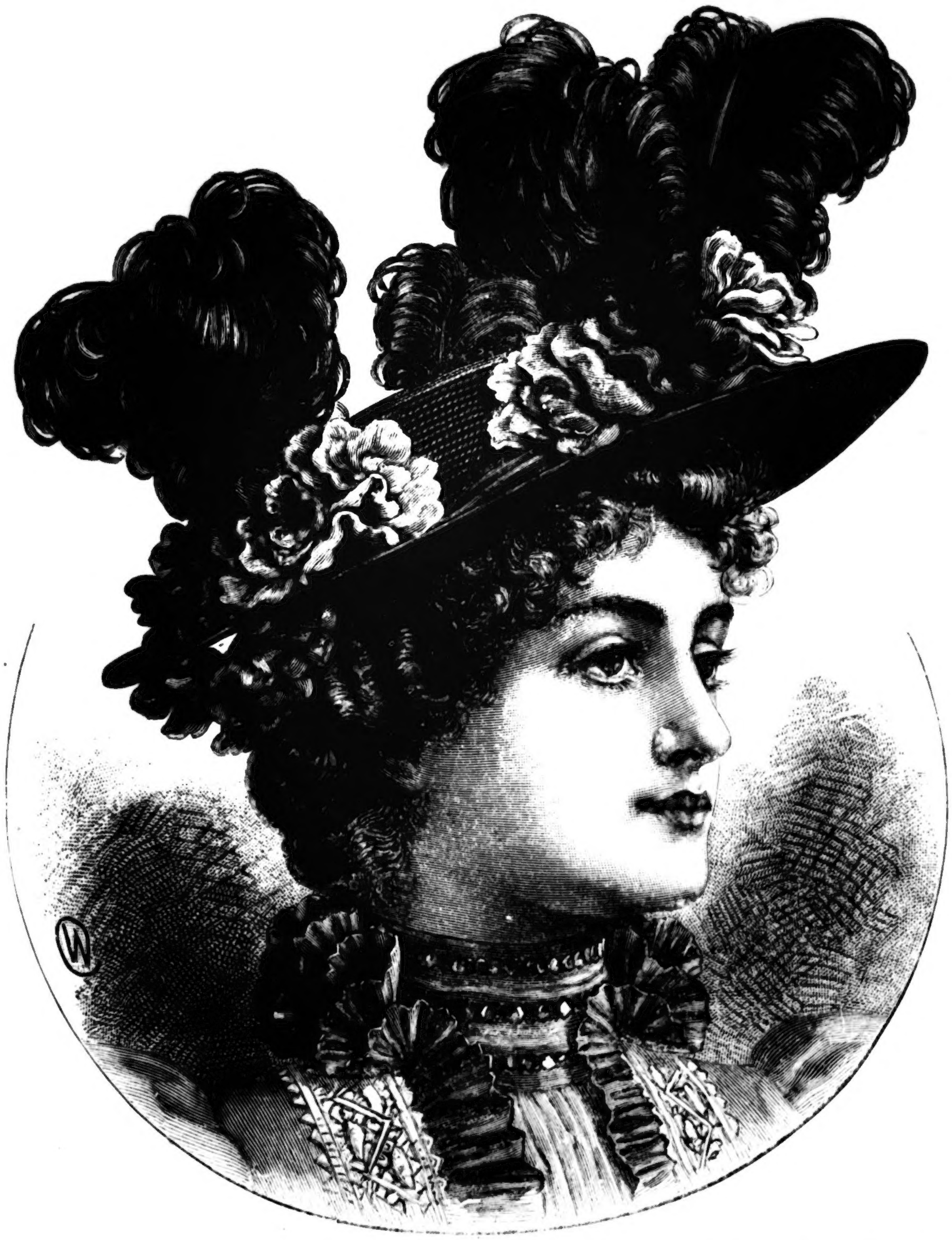


Black Straw Hat Trimmed with Black Feathers and Shaded Ruby Roses Above and Beneath the Brim.

FROM OURSELVES TO OUR READERS.

BICYCLING being the order of the day, our Lesson in Dressmaking and the cut-out paper pattern in this number are devoted to wheeling fashions. The different kinds of costume suited for riding are illustrated, together with a diagram that will show our readers how to cut one of the acknowledged best forms of skirt. Should this prove insufficient, a full-sized pattern of the skirt, or of any of the other costumes illustrated, can be had at the usual price, 6½*d.*, from our Paper Pattern Depôt, 95, Regent Street. The cut-out pattern is that of the bodice of the same costume, and we may remind our readers that we also have excellent patterns of knickerbockers for ladies.

The fashion illustrations meet all the wants of the season, and give a great variety of dresses, hats, etc., for all occasions, and for morning, afternoon, and evening wear in town or country. Our Supplements include a coloured plate of a very novel and stylish dress designed in Paris, our Artist's Sketches of fashionable costumes, and a goodly array of gowns for all classes of wearers.

A new kind of needlework, Embroidery on Huckaback, is both illustrated and described, and will, we trust, provide our subscribers with some interesting employment for their leisure hours.

The competition, the last but one in the series, for which the prize of £15 will be given in December, is for the best pair of knitted silk socks for a gentleman; the beauty and regularity of the work will be taken into consideration more than the choice of a pretty colour.

The October number will be a special Autumn number, with numerous illustrations of autumn and early winter fashions of French and English origin; we shall then be able to offer our readers a variety of new and inedited models.

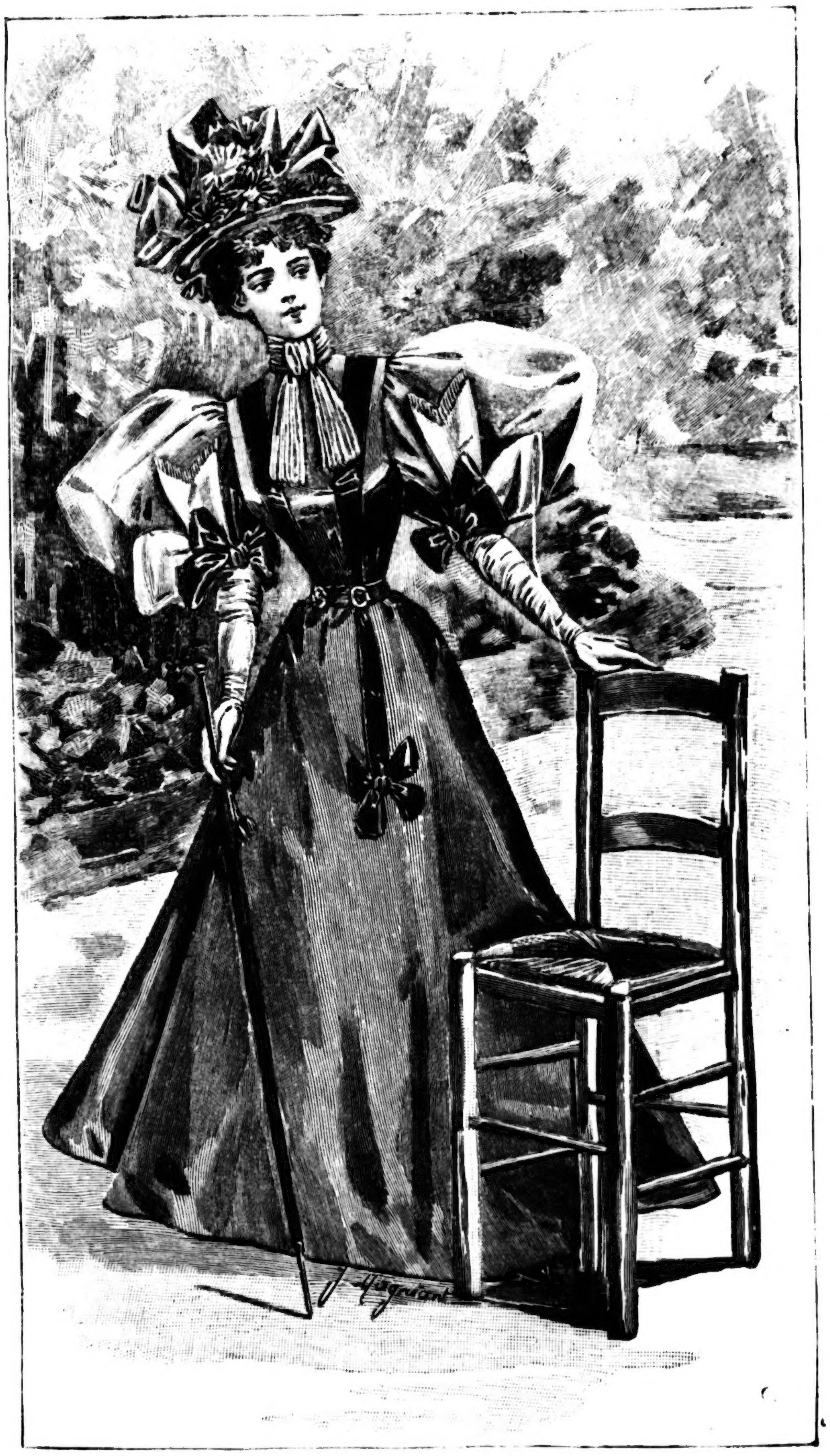
DRESS AND FASHION IN PARIS.

IT is still on the shores of our fashionable seaside bathing-places, and in the gardens of the many water drinking resorts to which fashionable humanity flies for health and amusement, that the latest creations of *la mode* are to be found. In country-houses, too, many charming dresses first see the light, and such numbers of toilettes are required for these visits that excellent ideas for the present and hints for the future may easily be gleaned from them. Meanwhile, a few facts with regard to the fashions of *après demain* are worth noting. One of these is the increasing popularity of mohair; a new material, ribbed mohair, is in delightful colourings, with the ribs arranged in rows of three, separated by thick braid. The shadings from light to dark include beige, brown, navy, prune, very dark green, and black. Next to these are bouclé mohairs, through which runs a silky astrakan thread on a coloured ground, producing original effects on gold, ruby, emerald, seal-brown, and navy blue. Mohair *bouclè caméléon* is another variety, in which three shades of colour are combined, such as violet, moss and black, red, green and black, and so forth. Mohair *Malagache* shows a pattern in a very light shade on a dark ground, covered by a network of black astrakan, gleaming with specs in many bright colours.

Zibelines are again to the fore, with their long, silky hairs in fawn, green, navy, or brown, on a ground of red, violine, seal, vieux rouge, or black. Amongst the covert coatings are many novelties in light and dark colours, and there are numbers of tartans, genuine Scottish tartans, which are all, however, of English manufacture, and therefore well known to my English readers.

Passing from woollens to silks, marvels in weaving and colouring will be ready for our *élégantes* when they begin to think about autumn and winter costumes. Silk crêpons are of many kinds, the newest are those which are in high relief on a tricot ground, and the pleated Henry II. crêpons, in which two colours are combined, lavender and bronze, red and fawn, and other colour mixtures. Stripes, both wide and narrow, but especially wide, mark the richer silks; amongst these are pekins, in moire and shot colours, pekins on which are strewn Louis XVI. knots in royal and Sèvres blue, in pink and geranium on a black satin ground, and satin merveilleux in various shades of petunia and brown, with embroidered lace-like designs thrown on the surface. Others of these striped silks imitate Florentine designs, in bewitching colours, or else galons, that look like passementerie, form bands on broché satin; sprays of foliage are a favourite design in black on a flame-coloured ground, and in blue, emerald, violine, or cuir on black. Pine patterns, similar to those on a cashmere shawl, cover with their rich design and colouring in vieux rose or royal blue, a black ground, and large checks in many colours are carried out in raised looped lines, on a smooth silken surface. Garlands, in relief on an embroidered ground, are some of the most elaborate patterns in the richest silks, and the tender colouring and quaint floral designs of many of these fabrics will undoubtedly give a still further impetus to the revival of Louis XVI. modes, to which many of our leading mondaines have already given a cordial welcome.

A radical change in fashions is always a cause for anxiety at the beginning of a new season, entailing, as it does, a complete renewal of all one's garments, but there is no danger at present of any such revolution; fashions will be modified rather than altered, and the modes of the past season, that were really picturesque when not carried to excess, will be continued for some time to come. The most important modification is in sleeves, which are decreasing in size, though even this decrease is more apparent than real, for they are still made very full at the top. By means of gathers or pleats, however, this fulness is drawn in at the shoulders, and the sleeve falls in soft folds over the cuff, which is



FRENCH COUNTRY TOILETTE.

Skirt and bodice of black peau de soie; the bodice ornamented with bretelles of black velvet, that on the left continued below the waist and ending in a rosette bow. Sleeves of blue glacé silk ending at the elbow and trimmed at the bend of the arm with bows of velvet and silk. Belt of velvet. Cravat of blue silk muslin. Straw hat trimmed with big bows of glacé silk and large white marguerites. Quantity of black silk required, 16 yards.

Prices of Flat Patterns, Skirt, 6½*d.*, *Bodice,* 6½*d.*, *of* MADAME MYRA, 95, *Regent Street, W.*

either plain or ornamented. Sleeves differing from the dress will also be seen, and with woollen dresses the most popular sleeve material will be velvet.

Capes and pèlerines are to remain in vogue, but they are longer, and, instead of being round, they are pointed front and back. Further modifications will be introduced as the season advances.

Every fashionable outfit contains at least one black silk dress, or skirt that can be worn with different bodices. A stylish costume consists of a skirt of black taffetas, with a blouse of straw-coloured taffetas a band of black lace insertion simulating the edge of a rounded yoke. The lower part of the front, and the whole of the back, are veiled with black silk muslin, and the sleeves are also veiled with the muslin. Two large bows of muslin with lace ends are placed below the bust, and the ribbon collar is trimmed to match with rosettes of lace.

For the present, outdoor costumes are made of mohair, light serge, cloth, coarse-grained alpaca, or light English tweed; the skirt is always untrimmed at the edge, but the seams are occasionally decorated with stitched straps, the bodice is either an Eton jacket, or an open jacket with short fluted basque over a blouse or shirt. A little novelty is sometimes given to the skirt by making the sides full, with a series of pleats secured by rows of buttons over the hips. There are two new shapes in revers, one is a straight band about four inches wide, forming a collar at the back, and ending on the bust in front; the ends are hollowed out in a semicircular form. The other shape is very much like the outline of the letter B, straight on one side and curved on the other; these revers are usually white, and are made in piqué, cloth, silk, satin, moire, or white suède kid.

More originality of design is shown in some of the dresses prepared for country-house visits, for as on these occasions the costumes are chiefly seen only by friends, and are not intended for promenades on piers and in public gardens, a touch of eccentricity is quite permissible. One dress of this description is of taffetas, the colour of a ripe banana. The skirt is composed of two deep flounces, and over the sleeves are two similar flounces, cut like those on the skirt in circular shape, and mounted almost without gathers. The bodice, a full blouse, is mounted with a gathered heading on a plain yoke, but this yoke, the belt and the collar, are all made of the same silk. The parasol, the bonnet, and even the veil, which ends in a big bow tied under the chin, all are in the same banana shade.

A morning costume for country wear consists of a blue alpaca skirt and a short, tight-fitting double-breasted bodice of white piqué open at the throat over a white lawn shirt and collar. The immense square collar and the cuffs are trimmed with rows of blue braid. Another has the cornflower blue serge skirt opened at the sides over narrow panels of oriental patterned velvet, the openings secured at the top by a double row of buttons, and a blouse of the velvet with deep square collar of white cloth, open in the centre back and front. The belt and collar are white to match.

A very charming demi-toilette dress is of straw-coloured silk; round the skirt is a double row, placed wide apart, of white lace butterflies with bead antennæ. Three similar butterflies ornament the pleat down the centre of the bodice, and light wreaths of cornflowers outline the bretelles, the collar and epaulets, and cover the band of the elbow sleeve. The flowers edging the bretelles fall below the waist in light sprays. A white toilette for a young lady has a skirt and elbow sleeves of silk, with a blouse of lace over cream satin, and a shoulder cape of lace open in front and decorated with pointed revers of white silk. A lace ruffle at the neck, lace flounces on the sleeves, and a broad fitted belt of black satin, bedecked with paste buttons in front, and tied in a large sash bow at the back, complete the dress.

Silk, Liberty satin and gauze are the materials chosen for evening toilettes, the sleeves and trimmings being almost invariably in a contrasting colour. The skirts are made with very slight demi-trains, the low bodices are discreetly cut, the proportion between those that cover the shoulder and those that leave it exposed being about equal, and in either case the sleeves are very full, with overhanging puffs, leaving no band visible, and falling nearly to the elbow.

An excellent model, made for a lady well known in the best Parisian circles, is of Liberty satin in a lovely shade of pinky mauve hortensia. Bordering the skirt is a priceless band of point lace, fourteen inches deep. The low bodice, with slight point at the back, forms a small open jacket in front, lined with deep gold-coloured silk, and disclosing a prettily draped front of hortensia mousseline de soie. Over the shoulders are deep stiffened epaulets of lace over hortensia silk; these are pleated in front, and turned back a little with the jacket fronts, and are again pleated at the back, and continued across the shoulders as a flat pointed berthe. Sleeves, and a draped band in front of shot gold and hortensia silk, and bretelles of hortensia, and yellow hollyhocks over the shoulders, complete a very rich and stylish toilette.

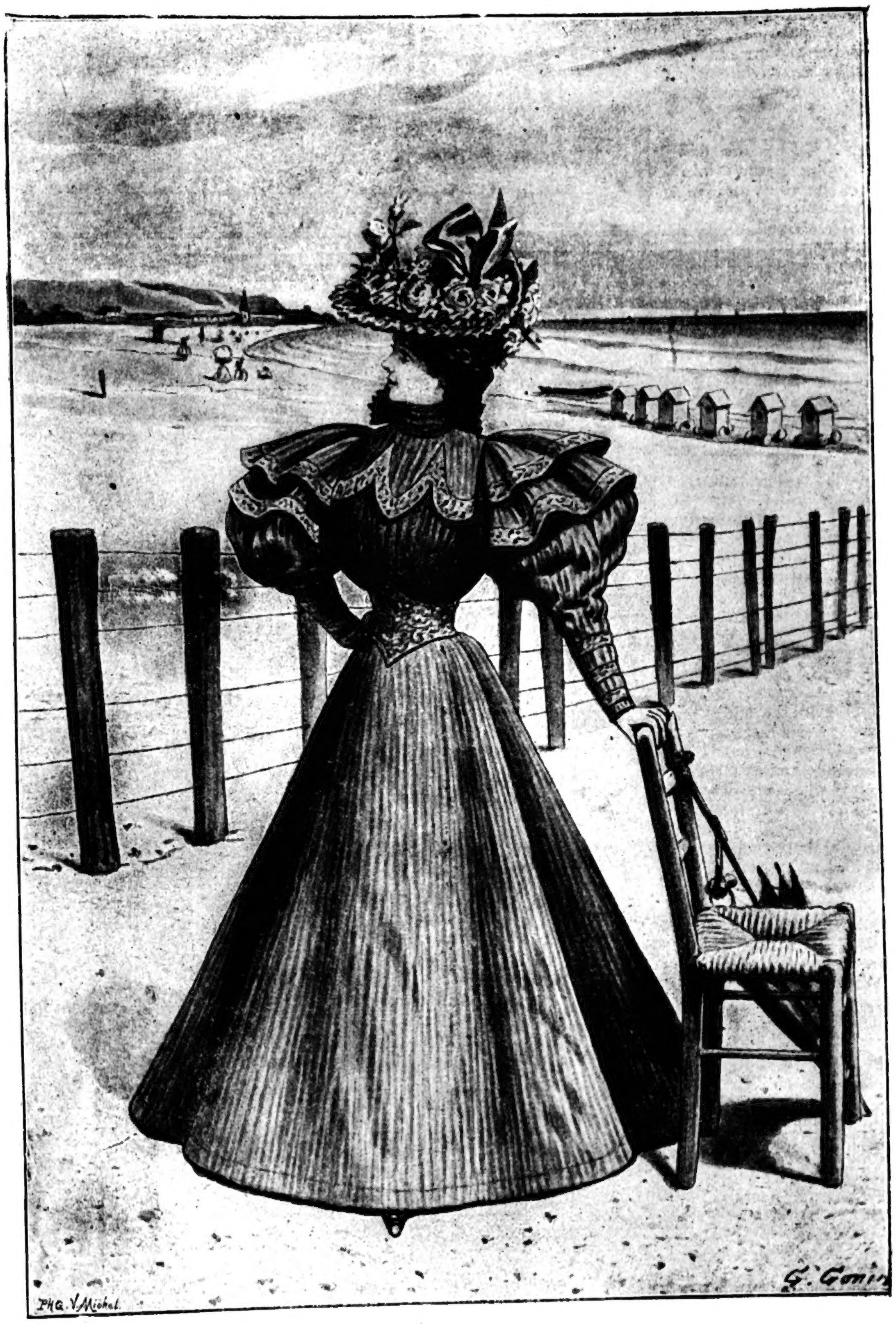
A dress for this lady's young daughter is of accordion-pleated white gauze over white silk. All round the edge of the skirt is a wreath of palest réséda, almost yellow, hollyhocks, with bows of satin ribbon to match at intervals; these bows serve as starting-points for wreaths of the flowers, carried up in curved lines of varying length across the front and sides of the skirt, each wreath ending in a bow. The low 1830 bodice is of the pleated gauze, with a wreath of flowers round the shoulders, and puffed sleeves of satin to match. Draped bretelles of the réséda satin are tied up in bows on the shoulders, and end at the belt in bows on each side of the waist in front, and in the centre at the back.

White remains as fashionable as ever for country-house dresses, for the linings of coloured costumes, for collars, revers, vests, blouses, and even for gloves. The latest novelty is a belt in white kid or suède, that is pretty on most bodices provided the waist is either slender or well rounded. Passementerie will be much used as a trimming for the skirts and bodices of demi-saison costumes in mohair and alpaca. Braiding and raised embroideries, on bands of white or coloured cloth, are also being prepared, and are prophetic of the downfall of the blouse, such trimmings being only possible on a well-fitting bodice, and of a possible alteration in the shape of skirts; but this change lies in the future, and for the present all skirts are cut in godet shape, and all are stiffly lined.

For the warm weather that may be still expected in September, and that makes a cloth pèlerine so much more than is necessary, there are delightful little capes made of accordion-pleated shot silk, each pleat cut in a sharp point at the edge. Over this lies a shoulder cape or deep collar of appliqués of cream lace in long points laid on black satin, cut in points like the lace, and round the neck is an upright pleating of the shot silk, with a huge black satin bow, and ends at the back. Very coquettish this bow, and a novel addition to any short pèlerine.

For more useful wear short capes are made in coloured cloth with large square collar in white cloth trimmed round the edge with rows of coloured braid.

COMTESSE DE B.



FRENCH COSTUME FOR THE BEACH.

Dress of rust-co'oured goffered crépon. Godet skirt and blouse bodice with scalloped yoke and double frilled epaulet falling over the sleeve. The Swiss belt and trimming on the bodice and sleeves are of Byzantine embroidery enriched with many-coloured shot paillettes. Draped collar of black silk muslin with large pleated bow at the back. Rough straw hat trimmed with roses and moss-green satin ribbon. Quantity of crépon required, 7½ yards.

Prices of Flat Patterns, Skirt, 6½*d.*, *Bodice*, 6½*d.*, *of* MADAME MYRA, 95, *Regent Street, W.*

Current Fashions in London.

FASHION invariably includes amongst its latest novelties a certain number of revivals, not of styles only but of materials also, and these are often amongst its happiest freaks. True it is that wide sleeves and wide skirts are not things of beauty when exaggerated, as they sometimes are unfortunately, but even these fashions, carried out with discretion, are picturesque, and not a word can be said against the revival of alpaca, piqué, and the flowered and spotted muslins of which the prettiest garden party dresses of the season have been made. The turn of black silk has come now, and this classic fabric has suddenly become the very height of fashion. Gros grain, peau de soie, and satin merveilleux of the best quality are the chief favourites, but all kinds of corded silks are worn, and brochés are admissible. We have not come yet to the whole dress made of black silk, but the black skirt is *de rigueur*. As to the bodice, it may be entirely different, or else either the corsage or sleeves are of the same silk as the skirt. It is quite immaterial which part of the bodice differs from the skirt, and it matters very little what the part that differs is made of; black chiffon over coloured silk, striped, fancy and broché silks, are any of them permissible, and variations in colour give relief to the *banalité* of the ordinary black silk dress. Every woman, young or old, has good reason to rejoice over this latest turn of the wheel of fashion.

SOME lovely dresses graced the last fêtes of the season; floral embroideries in shaded silks decorated some of these, in one case the rose-sprays forming the design being delicately outlined, and shaded with black and gold sequins. Showers of rose petals on white lisse mixed with silver sequins and crystal embroidery were the chief attractions in another dainty toilette. The skirt was of white brocade, the bodice of embroidered lisse, with a belt of silver sequins, while over the shoulders were bretelles of lisse on which the rose petals were lavishly scattered. Very poetic too was a gown of white satin lined with pink showing faintly through like the rosy tinge of a sea shell. Lines of glistening silver and pearl embroidery ran down the skirt, and similar embroidery decked the bodice, of which the epaulets were formed of clusters of fluffy pink feathers.

THE blouse is not generally becoming to the short-waisted, but the apparent length between the armpit and the waist may be increased by adopting a waistband of the same colour, even of the same material if feasible. Parisian blouses are supplied with a cleverly shaped band which fits over the hips and lengthens the waist in a very becoming fashion. Many blouses are now made to go over the skirt, and if these become general the overhanging front and the box-pleat will disappear.

A SKIRT lining matching the blouse is a refinement of the toilette that has a very smart effect. A navy or black alpaca skirt is charming accompanied by a blouse of mauve and white glacé silk and lined with similar silk. Little silken frills under the hem give the finishing touch. Black is a safe choice at this mid-season period, and a coarse-grained black alpaca is one of the best and most serviceable fabrics that can be worn in the early autumn.

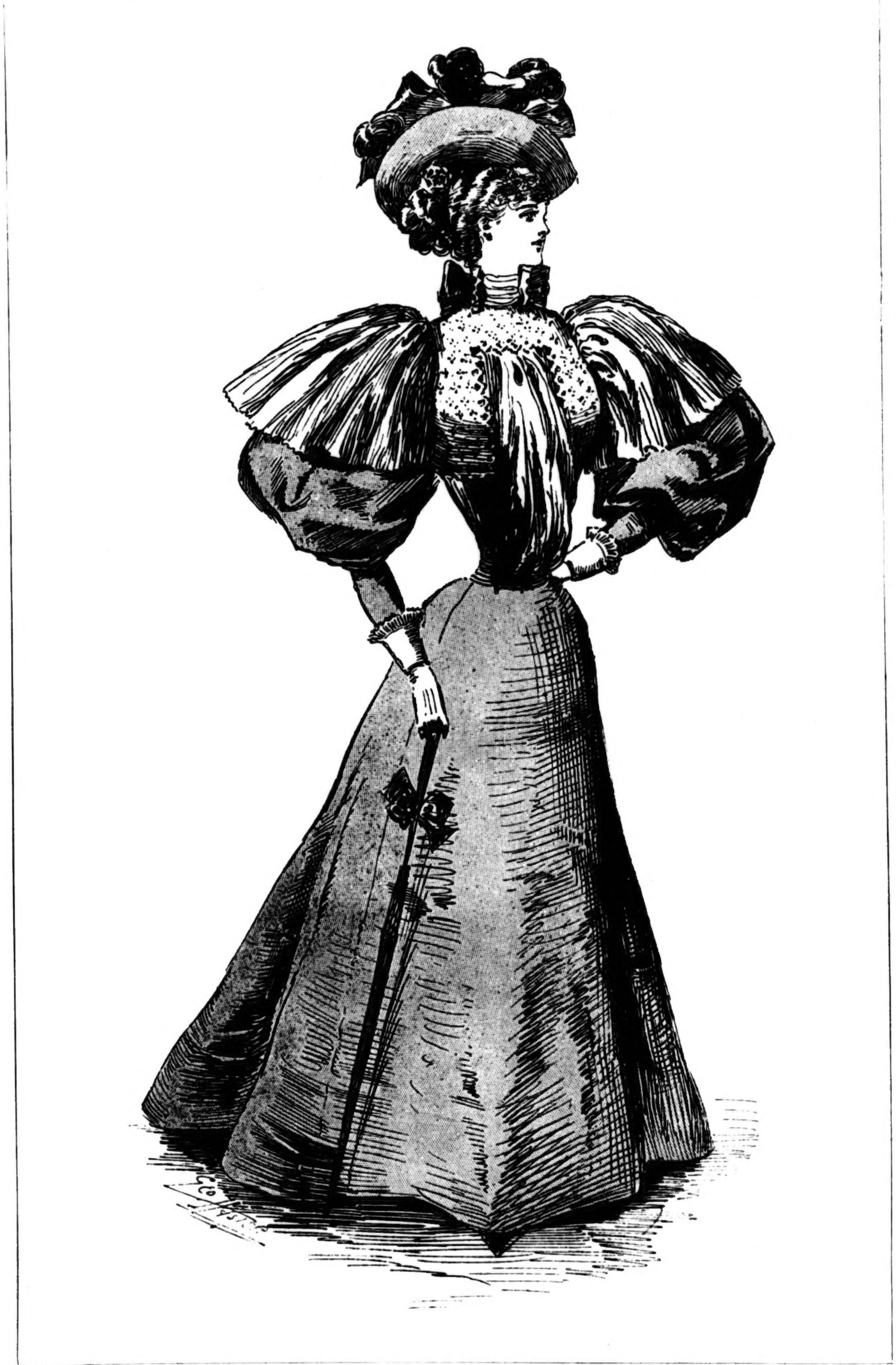
FOR Scotland and the moors a tailor-made costume is the only wear, and tweed or cheviot the best material, but for ordinary wear, travelling and walking, there is nothing better than a navy blue alpaca skirt and coat which may do duty with a variety of shirts and blouses. The skirt should clear the ground, and the coat be short and full in the basque, and open in front. A collar and revers of grass lawn with lace insertion and edging, or of white muslin and Valenciennes lace, might be worn over this, and such a gown would be suitable in the morning with a shirt of pale yellow or blue silk, and in the afternoon with a dainty white vest.

THE Inverness Cape is one of the newest shapes for travelling and autumn wear. The wraps are made of reversible tweeds, homespuns, box-cloth and Irish frieze. Both cape and sleeve are made full at the edge and hang round the figure in easy folds; the collar is a turned-down shape covered with velvet. Double-breasted jackets, nearly tight-fitting, long coats with double capes and deep turned-down collar-revers, and long loose cloaks with double capes are also fashionable styles for the autumn.

SHORN of its glory as Goodwood was, there were nevertheless some smart dresses to be seen, although in many cases costumes that had already done some service were considered all that the occasion required. One gown, specially made for Goodwood, was of white silk with narrow mauve-blue satin stripes, the front of the bodice draped with fine ivory lace, and the waist circled with mauve satin ribbon fastened with two paste buttons, similar ribbon forming the folded collar. The toque worn with this dress was of rough mauve-blue straw trimmed with mauve hyacinths and their foliage.

ANOTHER white dress was in glacé silk with a floral design in green, the seamless bodice drawn up in front over a pretty chemisette of closely gathered white chiffon and lace, three old emerald and silver buttons adorning the front. A wide sash of dark green silk was tied on one side of the waist, and the bonnet, of alternate rows of green straw and green net, was decked with clusters of flax flowers and white-green spangled quills.

THE ideal jacket for a cycling costume appears to be that cut on the lines of a man's morning coat, a little fuller in the back but semi-fitting in front, with buttons and button-holes and rounded corners, and a small step collar. Some tailors are making the knickerbockers and gaiters in one, but the objection to this is the impossibility of removing the gaiters on arrival at one's destination, and the gaiters, although indispensable for riding, are extremely hot to wear.



A VISITING GOWN.

Skirt of shot blue silk with sleeves of the same. Bodice of blue silk muslin, with overhanging front, and yoke and Figaro of embroidered écru lawn. Full epaulets of blue silk muslin and collar of black satin ribbon and silk muslin. Black satin belt; lawn cuffs. Chip hat trimmed with shot blue ribbon and black feathers; a pink rose under the brim. Quantity of silk required, 16 yards.

Prices of Flat Patterns, Skirt, 6½d., Bodice, 6½d., of MADAME MYRA, 95, *Regent Street, W.*

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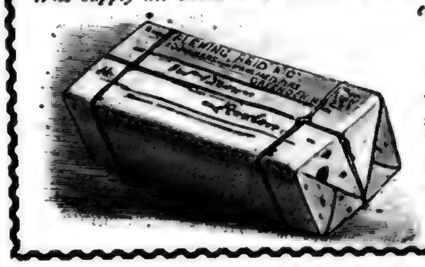
Who supply all Goods at MILL PRICES, and guarantee them equal to Sample.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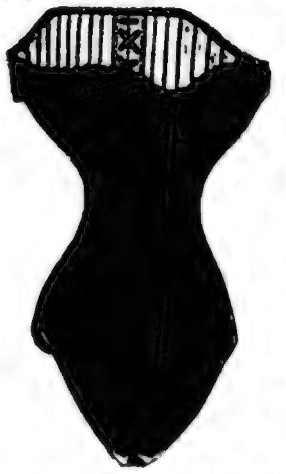
THOMAS'S PATENT.



Is constructed on a graceful model for the present style of dress. The shape being permanently retained by a series of narrow whalebones placed diagonally across the front, gradually curving in and contracting the Corset at the bottom of the busk, whereby the size of the figure is reduced, the outline improved, a permanent support afforded, and a fashionable and elegant appearance secured.

Made in Black, White, and Dove. Prices, **10*s*.6*d*.** and **14*s*.6*d*.** Black Satin, **15*s*.6*d*.**

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The Celebrated Taper Busk used in these Corsets is the **most supple and comfortable of all Busks and absolutely unbreakable.** In purchasing, it is necessary to see that the name "**W. THOMAS**" is stamped on the Corset. OF ALL DRAPERS AND LADIES' OUTFITTERS. If any difficulty in procuring, please write for address of nearest retailer to

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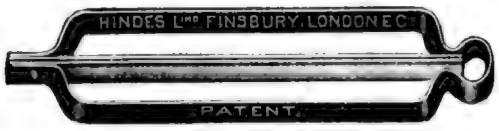
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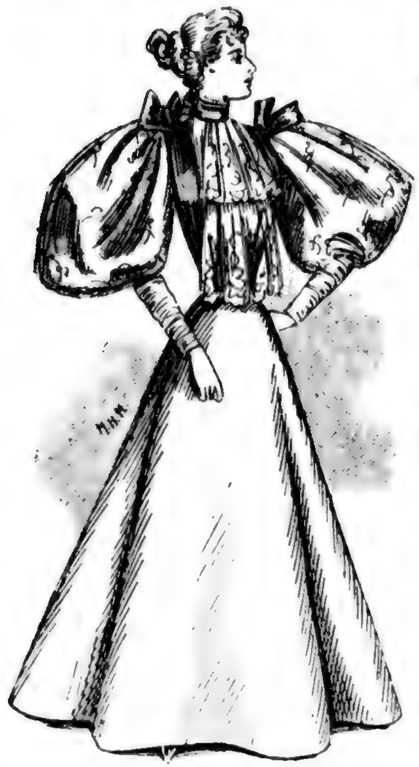


RELIABLE PATTERNS.

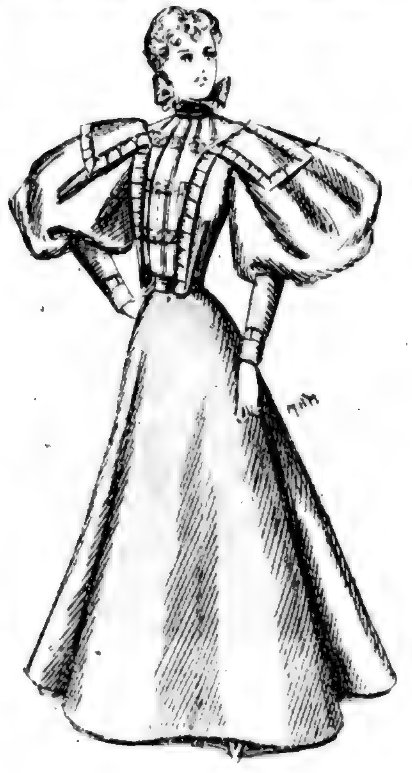
THE BEST,
THE CHEAPEST.

Every Piece Marked.
Every Pattern Guaranteed.

Cut-Out Pattern of any Skirt, Bodice, Mantle, Jacket, etc., 6½d. POST FREE.

Madame MYRA

95, REGENT ST., W.



SPECIAL TO LADIES.

Wedding and Bridesmaids' Dresses specially designed by our own Artistes.	Court, Dinner, Evening, Reception, and Promenade Dresses.	Tailor-made Gowns, Bicycling Costumes, &c., by our own Tailors.	Mantles specially designed. Original Designers in Millinery.	Ladies' Materials Made and Furnished, from 25/.

MOURNING ORDERS at one day's Notice.

Artistic, Elegant, Original, Unique. No fitting required if good fitting bodice is sent.

DURING OUR SUMMER SALE, EXCEPTIONAL BARGAINS.
Tea Gowns from £1 1s. Garden Party Dresses from £1 1s. Silk Blouses from 17/6. Muslin Blouses from 10/6. We offer exceptional facilities in Price and Quality to ladies studying Economy. Application invited for Estimates and Patterns for every Department of Ladies' Dress.

AN EARLY APPLICATION IS REQUESTED.

ARTISTIC DRESS Co., Ltd.,
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(Ring second bell)

RAPID CLEANSER

FADED and SOILED ARTICLES of WEARING APPAREL, FURNITURE CARPETS, RUGS, &c., INSTANTLY CLEANED and the COLOURS RESTORED to their ORIGINAL BRILLIANCY by this SOAP.

FRESH INK, GREASE, and other STAINS REMOVED at ONCE with this SOAP, Cold Water and Sponge.

INVALUABLE for FLOORCLOTHS and PAINT-WORK. Soap to be applied with a Sponge, or Flannel, and Water.

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If any difficulty is experienced apply to the makers, and if 3*d.* in stamps is enclosed a sample bar will be sent by post. Sole Proprietors—

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Spinnings in Town

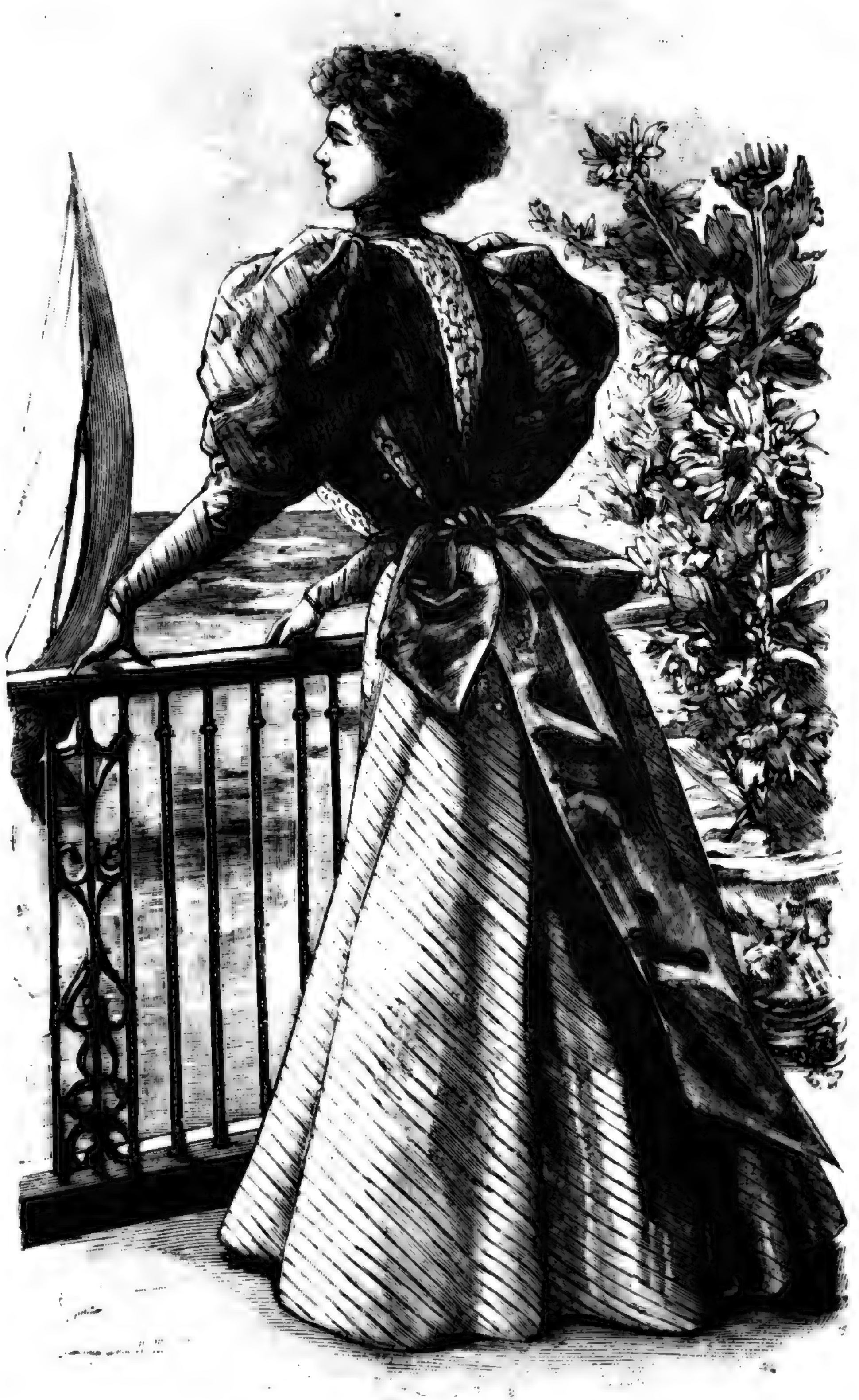
THE "proof of the pudding lies in the eating," we are told, and every housekeeper knows that if the pudding is not eaten there is something wrong in its construction, for it is not in mortal man, woman or child to resist a really good and well-made pudding. The one unpardonable fault in a pudding, for which there should be no forgiveness, is heaviness, or as children call it "stodginess"; by the time the sweets arrive the solid part of the meal is over, sufficient attention has been paid to the food that is really necessary for nourishment and health, and all that the re-invigorated inner man requires is something light, delicate and toothsome, to leave a pleasant taste on the palate.

Yet heavy puddings are, alas! much too common, and all for the want of a little care in their preparation and the timely use of a pinch of baking powder, as easy and cheap to procure as it is efficacious. Borwick's Baking Powder has a world-wide, and what is more a well deserved reputation as the simplest and best possible thing to use if we want our puddings and pastry to be light, wholesome, easily digested and thoroughly enjoyed. All kinds of pastry, and all puddings of which flour or breadcrumbs and suet are the foundation, are greatly improved if a little of the powder is added to the milk with which they are mixed. In making pastry the baking powder is worked in with the flour, and it is not necessary to put it in the oven immediately, as is so often the case; the pastry will not deteriorate if left till next day.

Borwick's Gold Medal Baking Powder may also be used with great advantage in the making of pancakes, and in bread and cake making, as it ensures their lightness; scones and tea-cakes are rendered far more digestible if a little of the powder be added to them, and it is a satisfaction to know that the baking powder has been scientifically analyzed, and declared to be absolutely free from alum and perfectly wholesome.

Borwick's Queen's Own Custard Powder and the same maker's Egg Powder are most useful institutions in kitchens in which the demand for puddings cannot always be met by a corresponding supply of eggs. The custard made from the powder is greatly appreciated in the nursery with stewed fruit or as an addition to a milk pudding, and for this the Egg Powder may be substituted for eggs when these are scarce and costly. Many delicious puddings may be made of a little jam, a few sponge cakes, and custard made with Borwick's Custard Powder, and now that good, systematic, and economical housekeeping is one of the most desirable accomplishments that a girl can acquire, I recommend experiments in puddings with the aid of the Borwick preparations, for I know from experience what a help they are in time of need, and what cheap and dainty dishes they help to make.

The process of dry cleaning for all made-up articles of clothing is such an immense improvement on the old system of cleaning, necessitating the unpicking of the garment and the probable shrinking of the material, that it has quite superseded the old-fashioned method. Messrs. Hugh Greenhalgh and Company, dyers and dry cleaners, of Calder Vale, Burnley, have brought the dry cleaning process to a high state of perfection in their works, and are prepared to thoroughly clean jackets, dresses, etc., without shrinkage or unmaking of the garments entrusted to them. Gentlemen's suits are also dry cleaned and then tailor-pressed, so that they are ready for immediate wear.



STYLISH INDOOR DRESS.

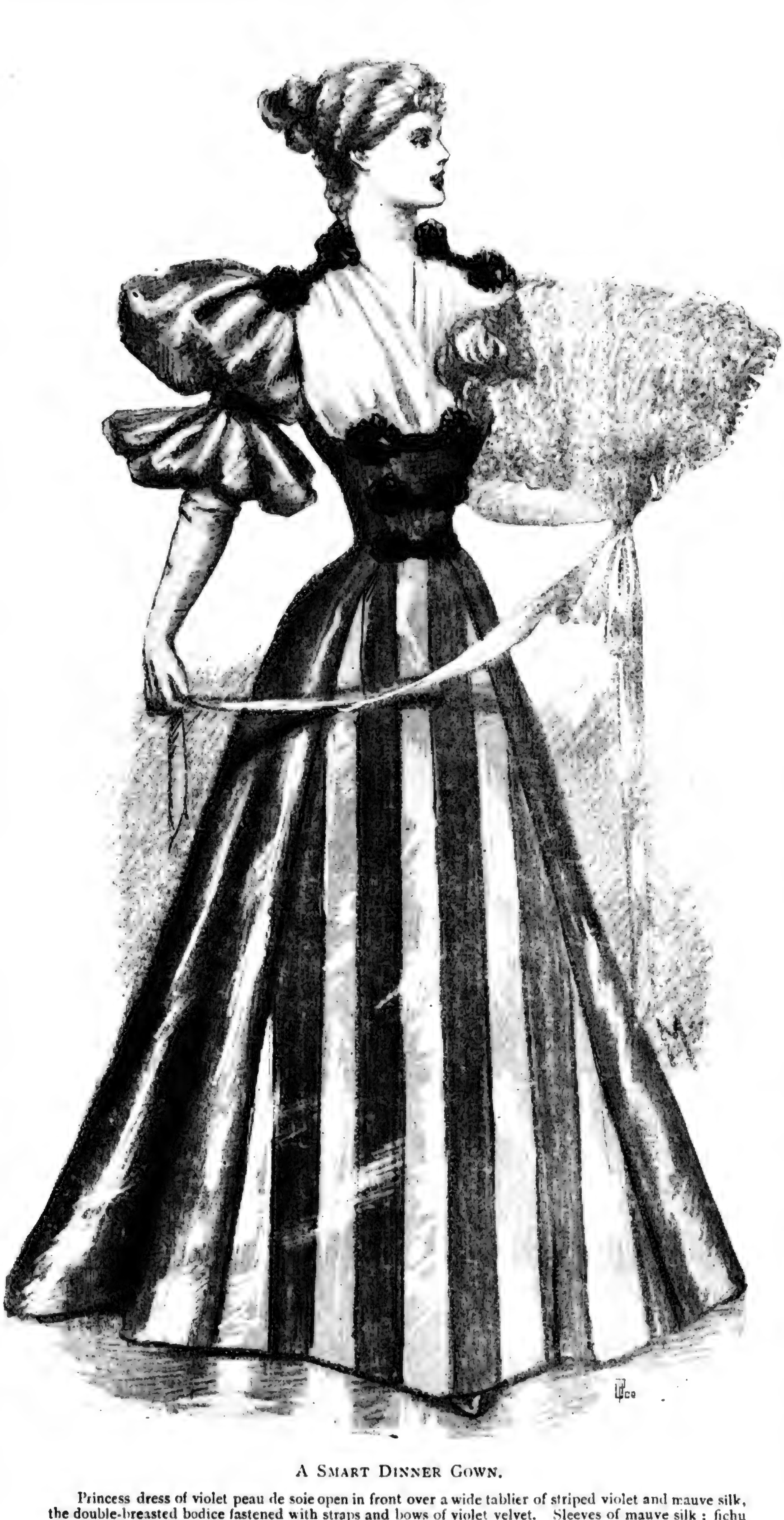
Dress of striped shot silk; the skirt and sleeves of the silk cut throughout on the cross. Bodice of cream lace over silk with broad bretelles and under arm pieces of black glacé silk. Draped sash of black silk with bows and long ends at the back, and black silk collar. Quantity of striped silk required, 17 yards.

Prices of Flat Patterns, Skirt, 6½d., Jacket, 6½d., of MADAME MYRA,
95, *Regent Street, W.*

The works at Burnley are fitted up for the dyeing and cleaning of every variety of fabric; each department is in the hands of thoroughly competent and skilled workers, and the prices charged are decidedly moderate, especially when taken in conjunction with the excellent style of the work turned out. One special point, which I am sure will carry weight with my readers, is the unaccustomed speed with which orders are executed. From six to eight days is about the longest time required for cleaning a dress or other article; this is a welcome change from the three to six weeks that so often elapse between the sending a dress to be cleaned and receiving it back again. My readers should send to Messrs. Greenhalgh and Company for their price and colour list, a handy little book with much useful information in regard to all questions of cleaning and dyeing.

Arsenic in some form is known to be the drug that has the most beneficial effect on the complexion, but the danger of taking it as an internal remedy is so great, and the difficulty of procuring a safe preparation of it so much greater, that were it not for Mackenzie's Arsenical Toilet Soap, it would be useless to reckon it amongst available preparations for the toilet. In this soap, however, arsenic is provided for us in a perfectly safe and very pleasant manner; no safer medium for a drug requiring so much circumspection in its use could have been devised, and many medical and other competent authorities have pronounced it to be not only harmless but valuable. It is a delightful toilet soap for the face and hands, and keeps the skin soft and white; no precautions need be taken in using it, and the dreaded name Arsenic need inspire no terrors. Dr. Mackenzie's Arsenical Toilet Soap is supplied by Mr. S. Harvey, of Balham, at 1*s.* per tablet, or in boxes of three tablets at 2*s.* 9*d.* post free. The soap should be used regularly, when it will be found to have a highly beneficial effect on the complexion; it will render the skin clear and smooth, with a natural, healthy colour, and it is a sovereign remedy against pimples and the small eruptions to which many skins are liable, and which it is so difficult to bear with any degree of philosophy.

About this time of the year one begins to survey one's clothing with the uncomfortable suspicion that one is a sartorial wreck, and that is perhaps the reason why so many people choose the month of September to make or order new dresses. It is not a bad plan where a certain amount of economy has to be exercised; a dress made in the early autumn and put away when winter clothing is required comes in usefully for early spring wear, especially when the warm weather, as it often does, makes its appearance before the fashions intended for it. There need be no difficulty as to choice of material, whatever fabric has been the rage late in summer will be resumed with equal favour early in the following spring. Alpacas and mohairs, especially in black, are the safest wear at present in woollens, and of all materials of the kind nothing can equal the black Sicilienne Alpacas of which there is such an admirable choice at Peter Robinson's in Oxford Street. These beautiful fabrics, that are the height of fashion and the acme of utility, are kept in several qualities; a very good one is only 2*s.* 11¾*d.* per yard, but at 4*s.* 6*d.* and 4*s.* 11*d.* there are delightfully glossy Siciliennes of coarse make but with



A Smart Dinner Gown.

Princess dress of violet peau de soie open in front over a wide tablier of striped violet and mauve silk, the double-breasted bodice fastened with straps and bows of violet velvet. Sleeves of mauve silk; fichu of white chiffon with velvet straps and bows on the shoulders. The dress can also be carried out in black and white. Quantity of peau de soie required, 18 yards.

Price of Flat Pattern, 1*s.* 1*d.*, *of* Madame Myra, 95, *Regent Street, W.*

a beautifully lustrous surface. The figured black alpacas, at 2*s.* 11½*d.*, in small patterns on a plain or twilled ground, are charming materials of lighter make, and here may also be found a great variety of the new black crépons or mohairs with silky patterns, terry grounds, accordion-pleated effects, and devices of novel kinds that will certainly keep these useful fabrics in the front rank of fashion throughout the winter.

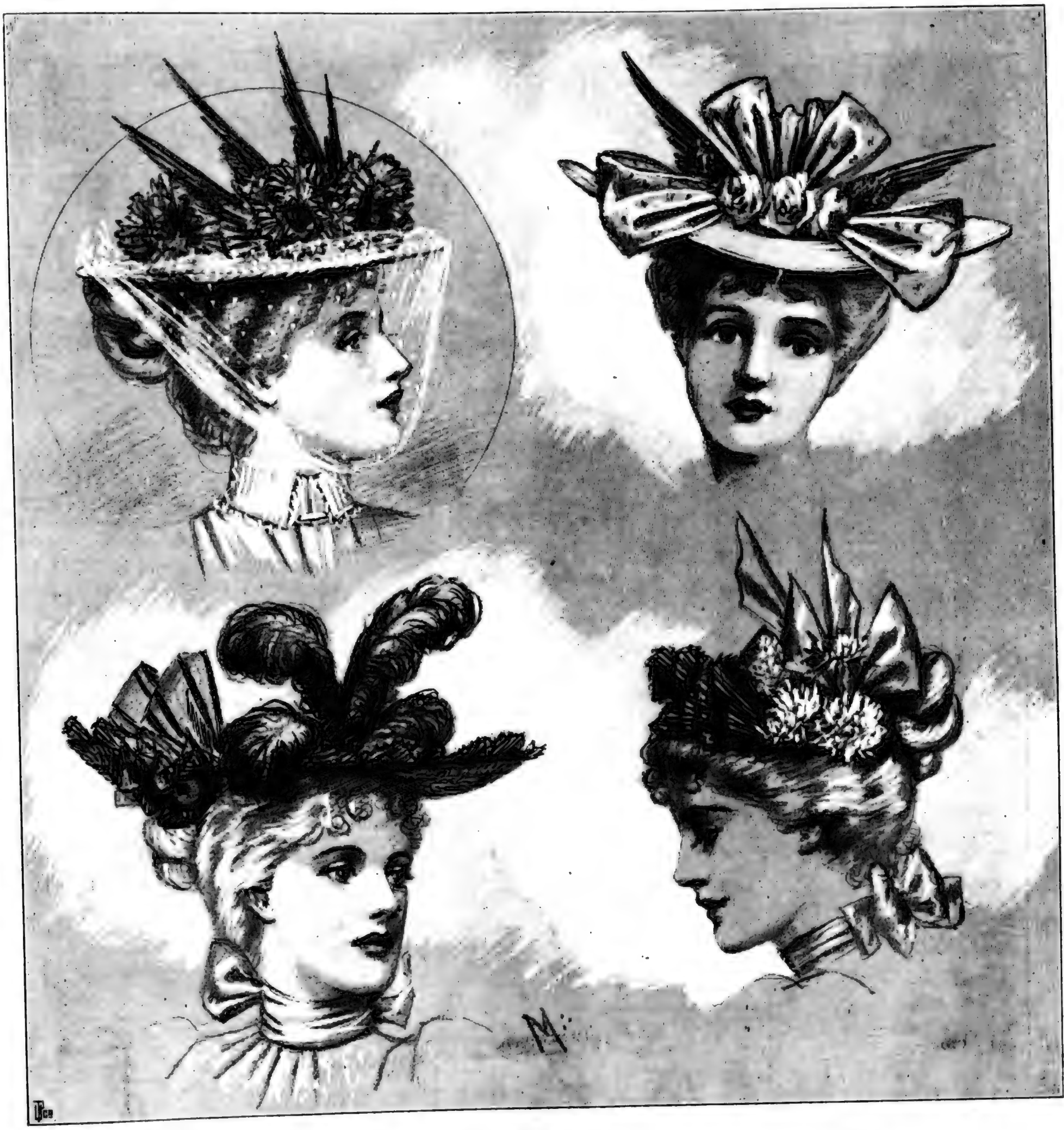
The sudden revival of black silks may be traced to many causes, the vogue of black and of black and white dresses, the introduction of smooth-faced fabrics, such as alpaca, and other reasons or whims of fashion; no matter what the origin of this welcome turn of the wheel, the great fact remains, black silks of all kinds are exceedingly popular, and Mr. Peter Robinson is prepared to meet any demands that may be made upon his stock, the variety in kind, price and quality being almost unlimited. To begin with the chief favourite of the moment, black gros-grain, this silk may be had at various prices from 2*s.* 11*d.* to 5*s.* 11*d.* per yard; for useful wear this last, and an excellent make at 4*s.* 6*d.* per yard, may be recommended. Two beautiful gros-grain silks of Bonnet's make are priced 6*s.* 11*d.* and 8*s.* 11*d.* per yard. These are magnificent silks, worthy of all respect and admiration.

Satin merveilleux may be had at 2*s.* per yard, but for dresses the qualities at 3*s.* 11*d*, 4*s.* 11*d.* and 5*s.* 6*d.* per yard are greatly to be preferred; they are rich, soft, and highly finished; better qualities can be had up to 9*s.* 11*d.* per yard. All corded silks being worn, Faille Française, heavier and richer in appearance than gros-grain, is also in vogue; the prices range from 2*s.* 11*d.* to 9*s.* 11*d.* per yard, and two excellent qualities cost 5*s.* 6*d.* and 6*s.* 6*d.* per yard. Glacé silks in plain black are very inexpensive, from 1*s.* 11½*d.* to 4*s.* per yard, but they are used for dresses as well as for linings. Peau de soie is a deservedly great favourite amongst black silks, it has the subdued lustre of satin merveilleux, but is firmer in make and richer in appearance, the prices range from about 3*s.* to 9*s.* per yard, but two beautiful qualities cost the very reasonable sum of 4*s.* 11*d.* and 5*s.* 6*d.* per yard; ladies desiring a handsome black silk dress cannot do better than send for patterns of these Satin Duchesse of very fine quality costs 5*s.* 6*d.* per yard, 25 inches wide; this is a beautiful fabric with the softness of kid and a bright, highly finished surface. The prices of satin duchesse range from 3*s.* 6*d.* to 13*s.* 9*d.* per yard, but the pattern at 5*s.* 6*d.* is a particularly useful one for dinner and evening dresses, for which purposes it is still a most popular material.

These are all plain silks, but there are some fascinating novelties in fancy black silks that I must not overlook; one of these is Satin Desiré, costing 4*s.* 6*d.* to 6*s.* 11*d.* per yard, a silk having a peau de soie surface varied by an almost invisible stripe; it is very effective and makes up well. Beau Velours, made in three qualities at 5*s.* 3*d*, 5*s.* 11*d.*, and 6*s.* 11*d.* per yard, is a very rich-looking silk with peau de soie face and corded back. It is a most economical silk to use, for it is full width, the ordinary white or coloured selvedge is omitted, and the fabric is so perfectly woven that the breadths may be joined close to the edge without the slightest waste of the width. Another novelty is Satin Moderne, with corded effect on both sides, but in satin on the face and silk back. It is a very effective silk and inexpensive, costing from 3*s.* to 4*s.* 9*d.* per yard.

The newest brochés have large designs of scattered flowers and leaves in satin on a gros-grain ground; the prices are from 3*s.* 11*d.* to 7*s.* 11*d.* per yard, and the silks are handsome and effective. Similar designs are employed for the satin brochés ranging in price from 2*s* 6*d.* to 9*s.* 11*d.* per yard, and for some new brocades at 7*s.* 6*d.* in which the satin design shows out well on a moiré ground. Black and white brocades, and black and striped glacé and twilled silks are exceedingly fashionable for sleeves and blouses; the stripes are of all widths from hair lines to inch wide bands. For the same purposes, and for tea-jackets, linings, etc., there is a great variety of plaid silks in large patterns and most varied colourings.

I must not let my readers imagine, however, that all the novelties in the Peter Robinson silk department are black only, on the contrary, there are some delightful new coloured silks, notably some brocades in which three colours are combined in a very quaint pattern, forming a kind of relief effect on a black gros-grain ground. The mixtures of colours are very quaint; in one case they are light and dark blue and dark green; in another pale cinnamon, violet and green, while pink, violet and brown form another combination; the lightest and brighest colour is always the one most *en évidence.* Some charming brocades have a black satin ground, striped with cornflower blue, cerise, red, heliotrope, etc., and a light foliage pattern in black satin scattered over the surface, and the newest chiné silks on a shot glacé ground also have these light broché sprays in colours that correspond with the ground. Chiné patterns on a ground striped with satin are also pretty and new, but for practical use and constant wear nothing can surpass some new silks at 4*s.* 11*d.* only, that have a shot corded ground in dark colours, closely covered with a pattern like large commas in black satin, strewn about at every possible angle. I recommend this silk to middle-aged and elderly ladies; to young ones I commend a new fancy glacé silk for blouses which has a broché design, resembling open embroidery on a shot ground. This is charming in black and blue, and not dear at 3*s.* 6*d.* per yard; the small sprays of flowers and dots between them are black outlined with blue, the outlining having exactly the effect of Madeira work. I need hardly say that all the silks at this house are full width and honestly made, for whether English or foreign, only thoroughly good and reliable makes find their way to Mr. Peter Robinson's house.



Some New Hats.

Fig. 1. Hat in gold-coloured straw trimmed with pleated frills of shot silk and black wings
Fig. 2. White chip hat trimmed with pink chiné ribbon, pink roses and pale grey wings.
Fig. 3. Black lace hat trimmed with black feathers and black gauze ribbon.
Fig. 4. Straw toque with pleated ruche of black chiffon in front, bows of shot green ribbon and pink chrysanthemums.

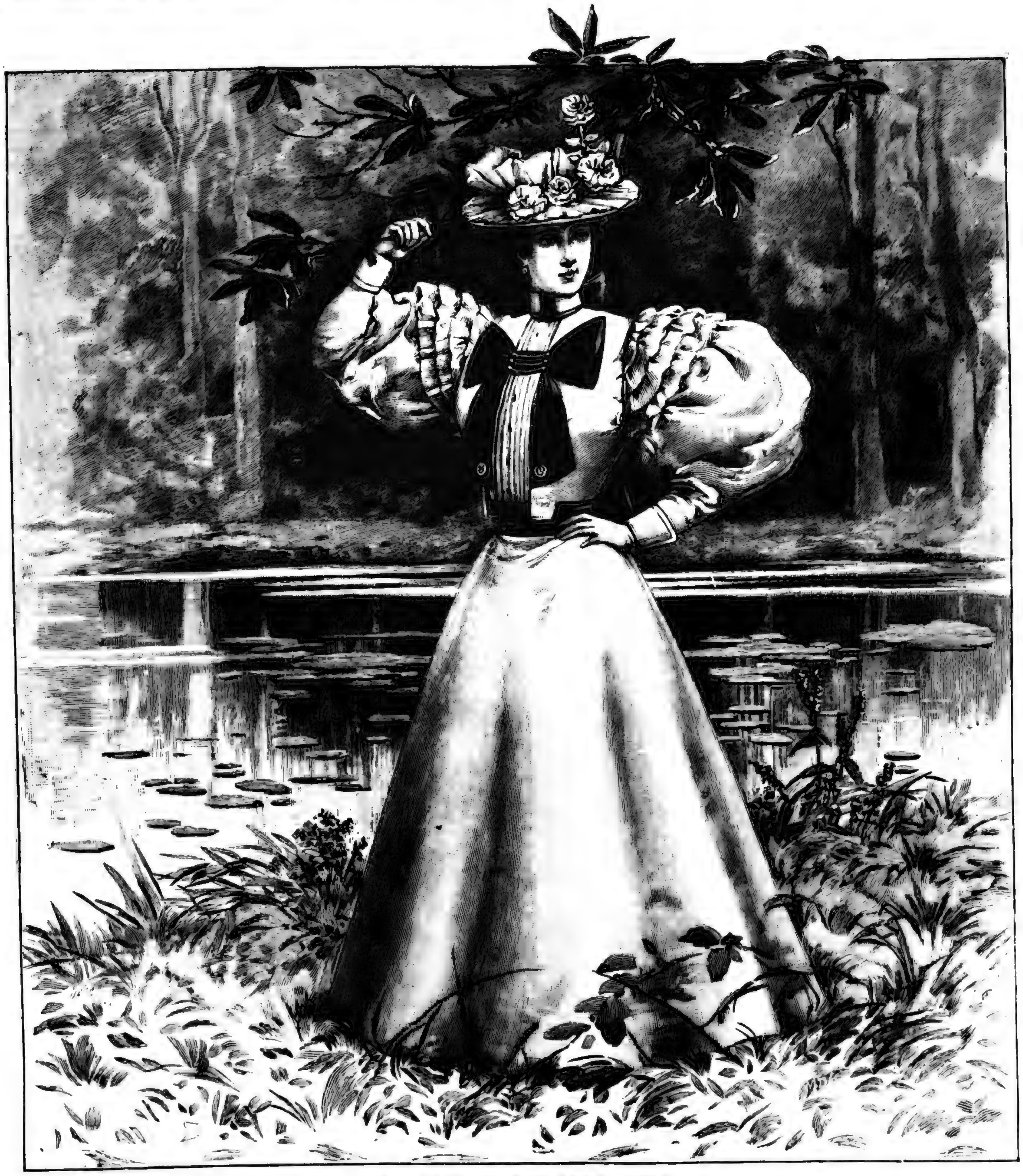
A new substitute for whalebone, which is likely for several reasons to be patronized by dressmakers, is Janowitz's Duplex Eagle Dress Bone, a recent invention that is exceedingly useful and practical. The most noticeable characteristic of these bones is that they are pierced at frequent intervals down the centre, so that they can be sewn to the bodice at any point without fear of splitting the bone or weakening it in any way. The bones are made in lengths of from 5 to 10 inches, and have rounded and well-finished ends, and are perfectly smooth, varying neither in thickness, width, nor finish. They do not dry or split, they retain their shape well and are in no way affected by the application of heat, either in wearing or from pressing with a hot iron. The Eagle Dress Bones are kept by all good drapers, and the price is 1*s.* a dozen, assorted in any length. Samples may be procured from Mr. S. Pulzer, 3a, Bradford Avenue, Red Cross Street, E.C. Dressmakers will find them exceedingly useful for boning well-fitting and stiffly boned bodices, and for tailor-made gowns.

Another thing that dressmakers who desire to keep up their reputation for turning out first-class work should not neglect is the choice of good dress shields. The Kleinert Invincible Seamless Stockinget Shields are admirable in all respects; the accuracy of their shape, the good quality of the materials of which they are made, and their ability to absorb moisture, render them entirely satisfactory in use. They are large enough to be of real service in protecting the dress, and they are made in so many varieties that dressmakers may easily find Kleinert preservers at prices and in qualities to suit all styles of dresses and customers. The Invincible Stockinget Shields are exceedingly useful and at the same time fine, soft, and seamless; the Gem Shields are preferred by some ladies for their fineness and velvet-like surface. The wear of the Kleinert Shields is guaranteed, and ladies cannot be too frequently reminded that a dress shield to be of any good at all, should be of the best quality obtainable. Should any difficulty be experienced in procuring the Kleinert Shields, ladies should write to the Kleinert Rubber Company, 64, Basinghall Street, E.C.

What a number of stout—nay, even very fat people, one sees nowadays everywhere. Are we living more luxuriously and taking less exercise? or why is it that obesity seems daily increasing the number of its victims? Till lately, a safe cure for obesity has been thought unattainable. The wonderful power of Sea Wrack (Fucus vesiculosus), one of our most common seaweeds, in reducing obesity is now rapidly attracting attention. It seems to prevent the assimilation of the fatty matter of the food by the digestive organs. Most wonderful results are following its use, weight being sometimes reduced to the extent of thirty or forty pounds. Yet despite all this its use is perfectly harmless, even to the most delicate, and many of my readers could, I am sure, bear testimony to the efficacy of the preparations of the Sea Wrack, of which Mr. Mason, of Norwich, has made a speciality. To be able to grow comparatively thin without endangering one's constitution, and without any violent revolution in one's habits and diet, is indeed a boon for which stout womankind may be grateful, and the Sea Wrack remedies are far from unpleasant and do not entail a complete change in one's way of living.

A despairing correspondent writing from the far north asks me how at that distance from London she can obtain one of the patent "Simmons' Gigs" for her baby. I am happy to be able to tell her that she can in all probability procure the little carriage in the nearest town; the carts and carriages of Messrs. Simmons and Company are so well known, and the improvements they have introduced in the construction of baby carriages so great, and so generally appreciated, that there is no difficulty whatever in procuring them of any dealer in perambulators and similar conveyances for young children. The patent hood with movable curtains at the sides, that can be rolled up or let down, is a thing about which it is impossible to make a mistake, and it is a distinct improvement on the ordinary closed sides, that admit no air, and deprive children of the pleasure of looking about them.

I have received from Messrs. Langley and Son, printers, of George Street, N.W., a novel form of letter card, to which they have given the appropriate name of the "Budget," and which they have patented. The Budget Letter Cards differ from the ordinary make, by the insertion of a small sheet of note-paper, giving largely increased opportunities for correspondence. The cards are very nicely got up, the paper is coloured and of good quality, and these new letter



FRENCH COSTUME FOR THE COUNTRY.

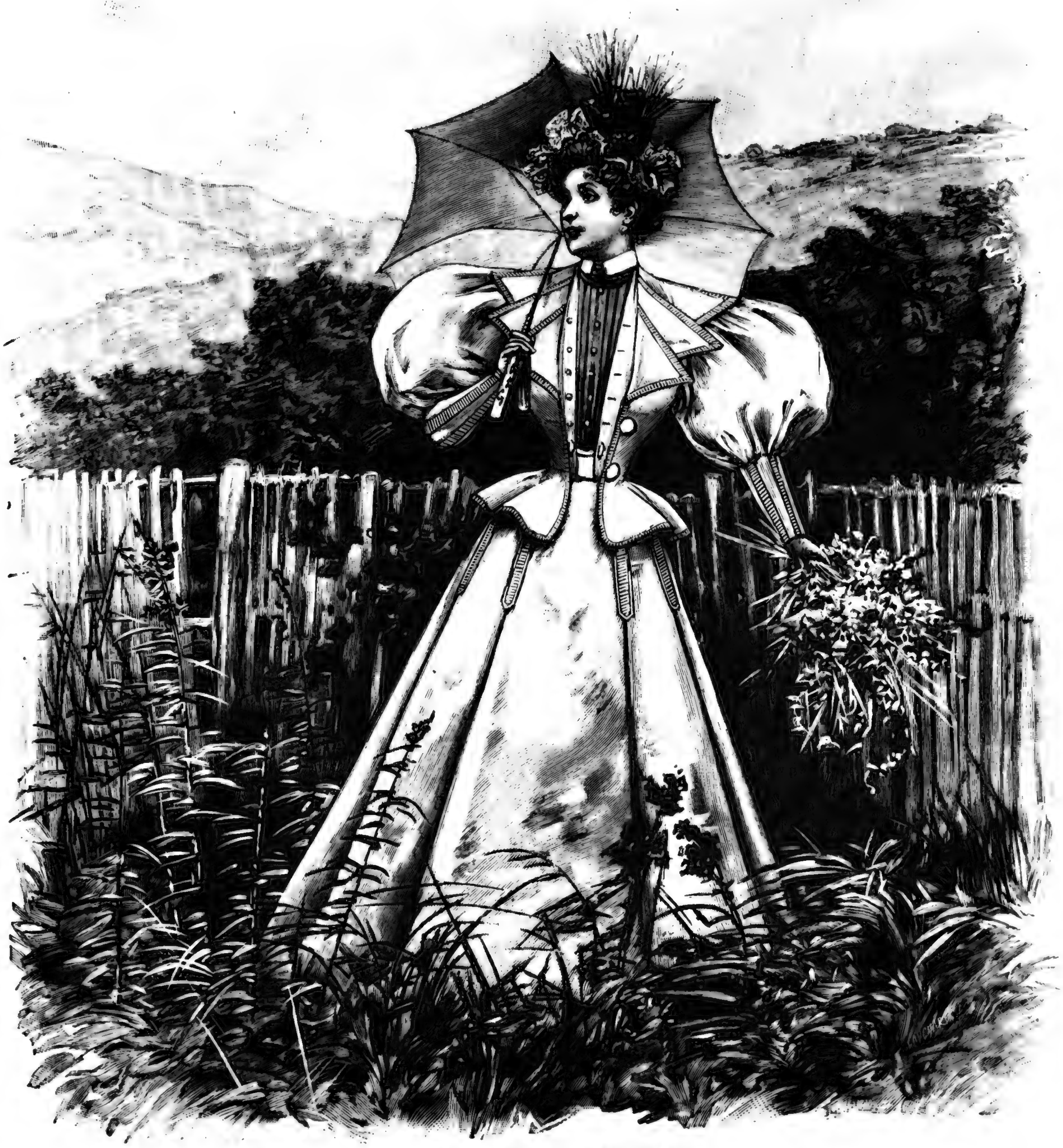
Godet skirt of pale grey alpaca. Bodice of the same, the fronts open and cut in square tabs to simulate a short jacket over a tucked chemisette of pink batiste; black satin belt passed under the tabs, and black satin bow joining the fronts, with ends brought down like revers and secured with buttons; little gold chains and buttons on the strap between the bows. Sleeves with cuffs of batiste and frilled epaulettes of batiste, or of the alpaca. Batiste collar with black satin cravat and bow behind. Straw hat trimmed with white gauze and pink roses. Quantity of alpaca required, 7½ yards.

Prices of Flat Patterns, Skirt, 6½d., Bodice, 6½d., of MADAME MYRA, 95, *Regent Street, W.*

cards should certainly become popular, they are so neat, useful, and handy.

Most ladies have, in the mysterious recesses of their store-rooms, an endless variety of odds and ends, more or less useful, more or less likely to be required; most surely in the way when thus amassed, and invariably out of the way when most wanted. How provoking it is when we have gone out—perchance in showery weather—to match a ribbon or to procure some buttons, to find, after spoiling our boots and ruining a nice jupon, that we had upstairs in lavender the very article so much wanted and obtained under such adverse circumstances. Such aggravation of one's woes may be avoided by strict order, but who, in this age of hurry and worry, can be as orderly as in the dear old days of our ancestresses. Still, though time fails us for anything but "wiring," we can yet make use of our hidden treasures by giving up a few hours of the wet days, too often with us, to the sorting up of the odds and ends; no elaborate arrangement is necessary, some newspapers, string and luggage labels, or, neater and better, some cardboard boxes, and a pencil; silk pieces are disposed of, coloured in one box, black in another, woollens treated in the same divisions, as people are after a disaster—killed and wounded, black and coloured; this rough and ready sorting may be subdivided, lace and embroidery, cotton and prints, linen and holland, ribbons into two lots, flowers, if kept, put into a box devoted to millinery; a big drawer can be filled with dressmaking necessaries—a button box every housewife owns—and another box for unsortable articles, can be readily arranged in the time specified. But how are we to remember which is which, when we have had a day's interval in which to forget our superhuman effort? Here my luggage labels come in, and on each of these should be inscribed the nature of the goods enclosed in that particular box or parcel. Then if all are neatly placed in boxes or on a shelf, a moment's search will show if we own the article wanted.

In turning over a box containing white embroidery I was struck by the facility with which I could utilize some of these bygone beauties by uniting the embroidery with some exquisitely fine cambric, also a remnant of other days, and by the aid of one of the admirable patterns sold at 95, Regent Street, I made some stylish collars and cuffs which transformed a simple dress into a dream of Parisian style. A delightful girl who was staying with me at the time suggested that whereas everybody could not have a hoard of French cambric to fall back on, Cash's cambric frillings would do well for the purpose, and by the excuse of trying the effect she coaxed me to go to my white lace box, and there we found some nice Valenciennes, yellowed by time, with which we concocted a delightful parure of most becoming nature. Encouraged by her success my lady must next try her hand at sewing *trou-trou* in double rows between bands of the narrower frilling, and when the trou-trou was frilled in by ribbon and tiny rosettes the effect was excellent; but the greatest success was when she made a third collar of Cash's frilling and lace insertion, and lined the whole with rose-coloured satin



DEMI-SAISON WALKING COSTUME.

Godet skirt in beige mohair with tabs of braid in a darker shade covering the tops of the seams. Jacket bodice with fluted basque and triple revers bordered with braid. Pleated vest of blue silk with paste buttons and open waistcoat of mohair with pearl buttons and button-holes; large buttons on the jacket. Sleeves pleated below the elbow, the pleats covered with braid. White lawn collar. Straw hat trimmed with pleatings of blue silk muslin, an emerald green velvet bow and black feather aigrette. Quantity of mohair required, 8 yards.

Prices of Flat Patterns, Skirt, 6½*d*., *Bodice*, 6½*d*., *of* MADAME MYRA, 95, *Regent Street, W.*

from the box of coloured silks, which she absolutely ravaged!

However, I learnt a lesson of the clearness and beauty of these frillings when seen by daylight, and over colour, which I mean to utilize; a night-dress case, for instance, with alternate stripes of lace insertion and Cash's frills edged by a double frill of lace and cambric and lined with silk or Harris linen will make a pretty Christmas present and cost a trifle.

A new cleansing soap which seems to be particularly efficacious in removing dirt without injury to the fabrics or objects cleansed by its means is the Rapid Cleanser Soap, manufactured by the Barnes Soap Company, Winchester Street, E.C. It may be used for all laundry and other household cleansing purposes, and in so many ways and at such a minimum cost of money and labour that it must satisfy every careful housekeeper who makes a fair trial of its merits. As to price it costs only 3*d.* per lb. bar, and it may be used for the removal of stains of grease and ink, for the cleansing of windows, floors, floor-cloth, painted and varnished woodwork, silver and other metal articles. For these purposes neither soda nor very hot water should be used with the soap. It has a peculiar and most useful character as a carpet cleanser, the very dirtiest carpets being effectually cleaned and the colours renovated in a very simple manner. The surface is damped, and the soap worked in with a scrubbing brush and then sponged off, and all this is done without taking the carpet up. For cleaning clothes a thick jelly is made by dissolving the soap in warm water, and this is applied slightly warm; woollen clothing, laces, and all light fabrics are best cleansed with the jelly; its delicate perfume, so unusual in a soap of this kind, and its effect in fixing colours rather than in washing them out, will make the Rapid Cleanser Soap acceptable in all households, and as it is equally useful for toilet purposes and made both hard and soft, there is every reason why it should find a place in our store closets.

THE SILKWORM.

My Grandmother's Rag-Bag.

ON THE PLANTING OF GOOSEBERRY BUSHES UPSIDE-DOWN.

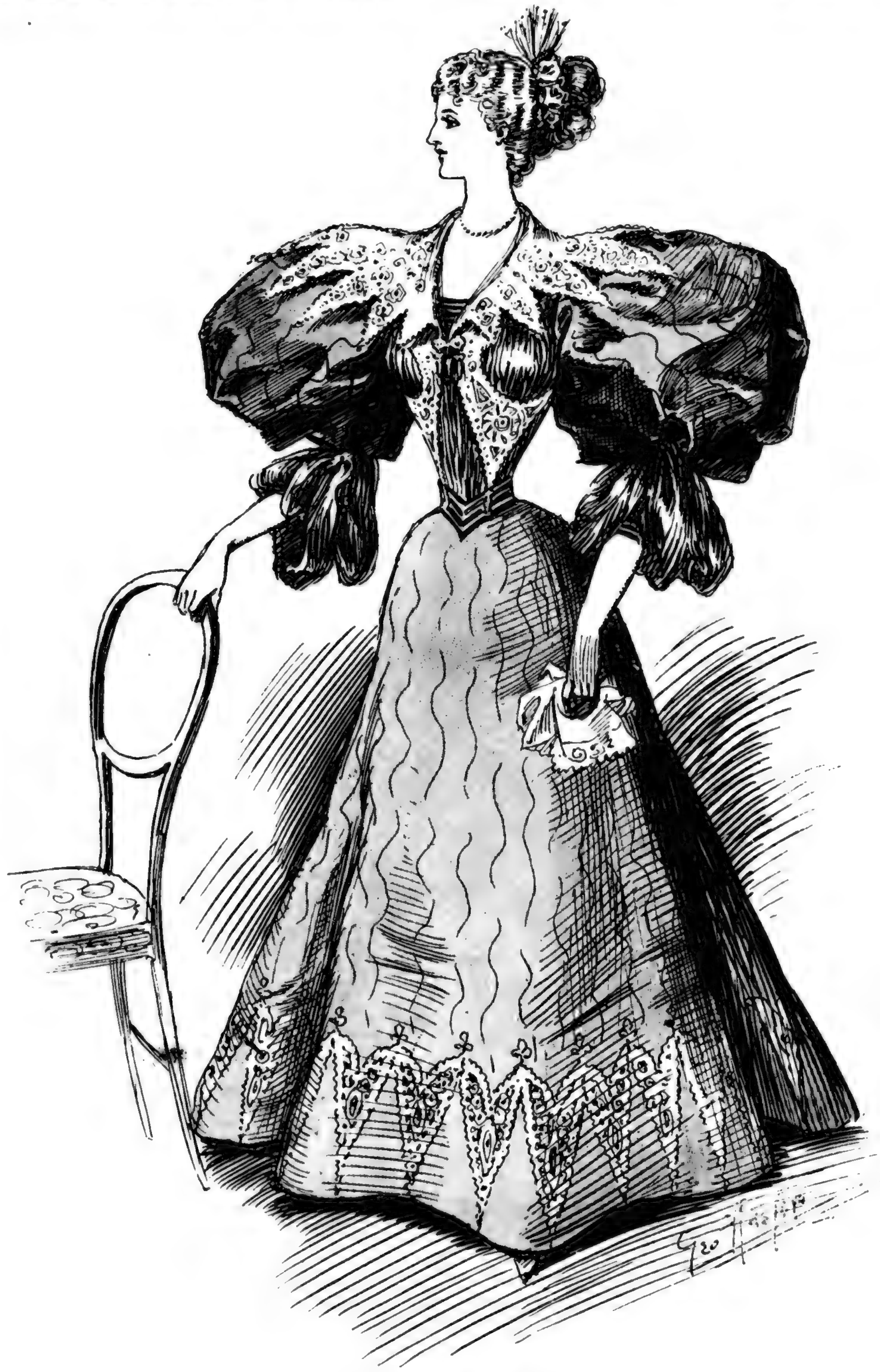
"IF your superior were to tell you to go and plant a gooseberry bush upside-down," was once said to a nun who had taken the vow of obedience, "what should you do?" "I should go and plant it upside-down," was the unhesitating reply. Now that woman had given her will and reason over absolutely and without conditions into the charge of her spiritual superior, thinking that she was consecrating the highest part of her mental life to the service to which she had vowed herself. And as she was mistress of herself and her actions, who shall blame her for the supreme act of self-sacrifice? It is not my place here to beg the question of the right or wrong of any religious system, but I wish to point a moral and adorn a tale from the little illustration which I have just quoted. I wish to emphasize the fact that many parents exact a worse than conventual obedience from their little ones—an obedience which is based upon neither moral right nor logic, an obedience which makes no allowance for the child's reasoning powers nor its sense of justice, a blind obedience which is revolting because it *is* blind. That a child should be required to obey its parents readily, quickly, graciously, goes without saying. But is it not equally the duty of the parents and governors not to push the prerogative of authority too far? Cannot a wise distinction be drawn between necessary and unnecessary obedience? Who is there amongst us who likes to be controlled, when we are conscious of possessing a mind and a judgment of our own? If we recognize the superiority of any mind or judgment over our own, the very strongest and best of us show our strength by submission, but the right and the wrong have to be plainly apparent to us first. And why should we not mete out the same justice, in due proportion, to those little ones whose hearts are as quick to throb, whose minds are as quick to reason, as our own? True, they have not the sad and often bitter light of experience to help their swift judgment, but their minds are unclouded by sophistries and shams, and we may be sure that their sense of right and wrong is even keener, since it is undulled by the wear and tear of life's battles. Maggie Tulliver, sobbing upstairs, shut out from the delights of Tom and Lucy's society, and from the apricot pudding and the custard, had she not her griefs as real and despairing as any of us elders? "Very trivial, perhaps, this anguish seems to weather-worn mortals who have to think of Christmas bills, dead loves, and broken friendships; but it was not less bitter to Maggie—perhaps it was even more bitter—than what we are fond of calling antithetically the real troubles of mature life. . . . Surely, if we could recall that early bitterness, and the dim guesses, the strangely perspectiveless conception of life that gave the bitterness its intensity, we should not pooh-pooh the griefs of our children."

"The griefs of our children." They are plentiful enough, Heaven knows, without our laying upon their young shoulders unnecessary obligations of obedience. Such obedience as is necessary and right, such as is good for the child's moral and physical health, let us exact it, firmly, rigorously, unflinchingly, but let us be sparing in this as in all other forms of exaction from the young, soft, unformed, often rebellious nature. Let the demand for obedience be of reasoning quality. If possible, let a good and sufficient reason be given for the act of obedience. Let there be no question of planting gooseberry bushes upside-down. Surely a child's reason is to be respected, and surely a child will trebly respect and obey a parent who requests obedience upon logical grounds than one who simply demands it on the simple grounds of parental authority. Believe the Old Lady, the sweetest kind of obedience is that which is given out of pure love. Loving service is quick, willing, and hearty. And loving service may be at the beck and call of any parent or guardian who gives love and sympathy where it is so sorely needed, to the young hearts and brains which are so quick to feel, to resent, to suffer.

"Ah, my child, you will have real troubles to fret about by-and-bye," is the consolation we have almost all of us had administered to us in our childhood, and have repeated to other children since we have been grown up. . . . Every one of those keen moments has left its trace, and lives in us still, but such traces have blent themselves irrecoverably with the firmer texture of our youth and manhood; and so it comes that we can look on at the troubles of our children with a smiling disbelief in the reality of their pain!

Let us suck all the sweetness out of these wise words of one of the wisest women who ever lived. Let us consider these little ones as—not our slaves, but as a sacred trust, as deserving of all the reverence and love which our maturer years enable us to bestow upon them, and, while we are firm in requesting such obedience as is right and just to them first, to ourselves afterwards, *let us have no planting of gooseberry bushes upside-down.*

THE OLD LADY.



A DINNER DRESS

Dress for a married lady in mauve fancy silk, the skirt trimmed with an appliqué border of cream guipure embroidered with gold and jet. Collar and corselet to match over a bodice of mauve silk covered with accordion-pleated black chiffon. Elbow sleeves of silk with puffed flounces of black chiffon. The belt and bands on bodice and sleeves are of gold and black galon. Quantity of silk required, 16 yards.

Price of Flat Patterns, Skirt, 6½*d., Bodice,* 6 *d., of* MADAME MYRA, 95, *Regent Street, W.*

Hints for the Household.

THE atmosphere of a cellar that smells damp and cannot be thoroughly ventilated may be greatly improved by placing a few trays of charcoal on the floor, shelves and ledges; the air will soon become pure and sweet.

TO ventilate a room open the windows for two or three inches at the top and bottom. Throwing it up several feet at the bottom is of very little use, as the impure air rises to the ceiling, and has nowhere to pass out. To reduce the temperature of a room wet a cloth or sheet and hang it up between the open door and window; the temperature will sink ten or fifteen degrees in less than half an hour.

IT is worth remembering, especially at hotels, that if the bed clothing is not sufficiently warm, two or three newspapers spread between the blankets will ensure a considerable addition to the warmth of the bed clothes.

HAIR brushes should never be washed in hot water; the water should be not more than lukewarm, and a little soda, ammonia, or a lather of Hudson's soap dissolved in hot water, may be used for removing the grease and cleansing the brushes. When clean they should be at once plunged into cold water and kept there for a few moments, then shaken, and dried quickly in the sun but not before the fire. The best way to dry them is to lean them against the window frame with the handles downwards and the bristles towards the air and sun.

AFTER many years of experiments, a process of utilizing peat and making it valuable for various commercial purposes has been discovered. Peat, as is well known, consists of two varieties—red peat, which is that which lies uppermost; and black peat, that is found immediately underneath the red. The red is fibrous in nature, and by the process to which we refer that fibre is combed out until it resembles wool, and then woven into either cloth, which is half the cost of and far more durable than shoddy, or matting and rugs, it being possible to sell the latter at a good profit from a shilling retail.

NOT only is the fibre of commercial value when refined by combing, but the waste product, bleached by the patent process, is utilized as peat pulp, and possesses all the properties of wood pulp, at the same time being very much cheaper. Lastly, the dust produced in the course of the refining is possessed of valuable disinfecting qualities, and can be sold to advantage.

THE black peat, like the red, can also by the process be rendered a source of large revenue. It is reduced to a powder, and then by compression formed into solid blocks that are a perfect counterfeit of ebony, and can be used for all the purposes for which that wood is available. Further, unlike ebony, it is very hard and not brittle, and thus can be worked up in the form of pistol handles, panels, pulleys, etc., and, as it is a non-conductor, electric appliances.

A NEW outer sole is being tried on the boots of the German soldiers by direct order of the Emperor. It consists of a paste of linseed oil, varnish, and iron filings, which is said to render the sole flexible and make it more durable than the new aluminium boot nails.

A BOTTLE of soda-water poured into a pint of boiling milk and rebottled, makes a cooling and refreshing drink. A little subcarbonate of potash or soda mixed with milk will prevent it turning sour.

THERE is nothing more disagreeable to smell and taste, or more apt to upset a delicate person, than burnt milk. If the saucepan is rinsed out with cold water a few minutes before the milk is put in, it seldom burns. A double boiler or a jar set in a saucepan of water is even better.

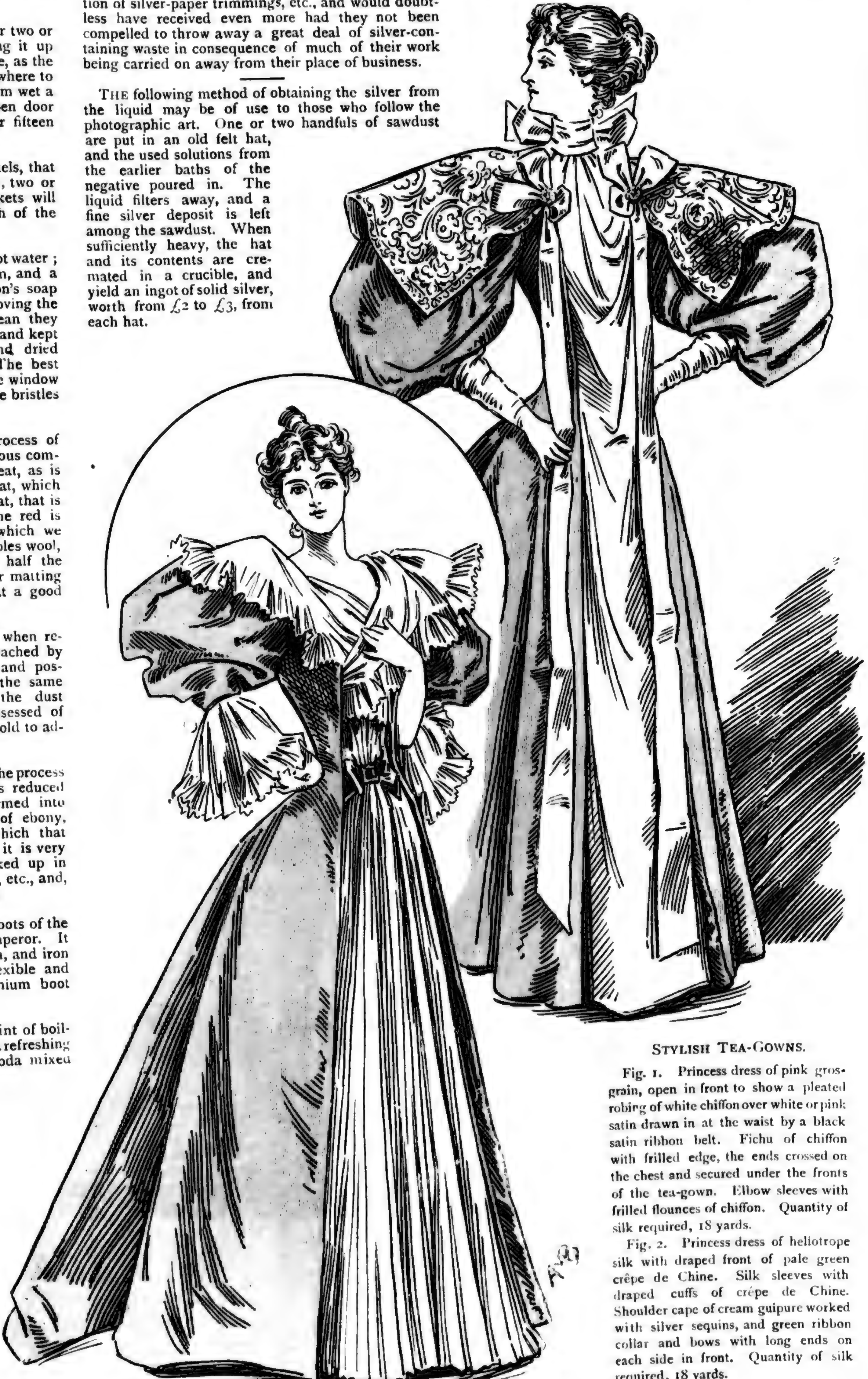
FRESH air and exercise are more than ever considered necessary to modern woman's daily programme. Riding and walking used to be considered sufficient, but now not only skirt dancing and fencing are to be added to the daily course, but numbers of women, married and otherwise, have taken to gymnastics.

THE waste products of photography are of considerable value. Indeed, one firm of landscape photographers received over £1000 for the year's accumulation of silver-paper trimmings, etc., and would doubtless have received even more had they not been compelled to throw away a great deal of silver-containing waste in consequence of much of their work being carried on away from their place of business.

THE following method of obtaining the silver from the liquid may be of use to those who follow the photographic art. One or two handfuls of sawdust are put in an old felt hat, and the used solutions from the earlier baths of the negative poured in. The liquid filters away, and a fine silver deposit is left among the sawdust. When sufficiently heavy, the hat and its contents are cremated in a crucible, and yield an ingot of solid silver, worth from £2 to £3, from each hat.

TO remove hot water marks on mahogany, rub well with sweet oil, pour a few drops of spirits of wine on the spot, and dry with a soft cloth.

LIGHT, and plenty of it, is essential to health, being as necessary as fresh air. The more windows in the house, the less need will there be for the doctor.



STYLISH TEA-GOWNS.

Fig. 1. Princess dress of pink gros-grain, open in front to show a pleated robing of white chiffon over white or pink satin drawn in at the waist by a black satin ribbon belt. Fichu of chiffon with frilled edge, the ends crossed on the chest and secured under the fronts of the tea-gown. Elbow sleeves with frilled flounces of chiffon. Quantity of silk required, 18 yards.

Fig. 2. Princess dress of heliotrope silk with draped front of pale green crêpe de Chine. Silk sleeves with draped cuffs of crêpe de Chine. Shoulder cape of cream guipure worked with silver sequins, and green ribbon collar and bows with long ends on each side in front. Quantity of silk required, 18 yards.

Prices of Flat Patterns, 1s. 1d. each of MADAME MYRA, 95, *Regent Street, W.*

DELICIOUS MAZAWATTEE TEAS
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In sealed packets and tins only.
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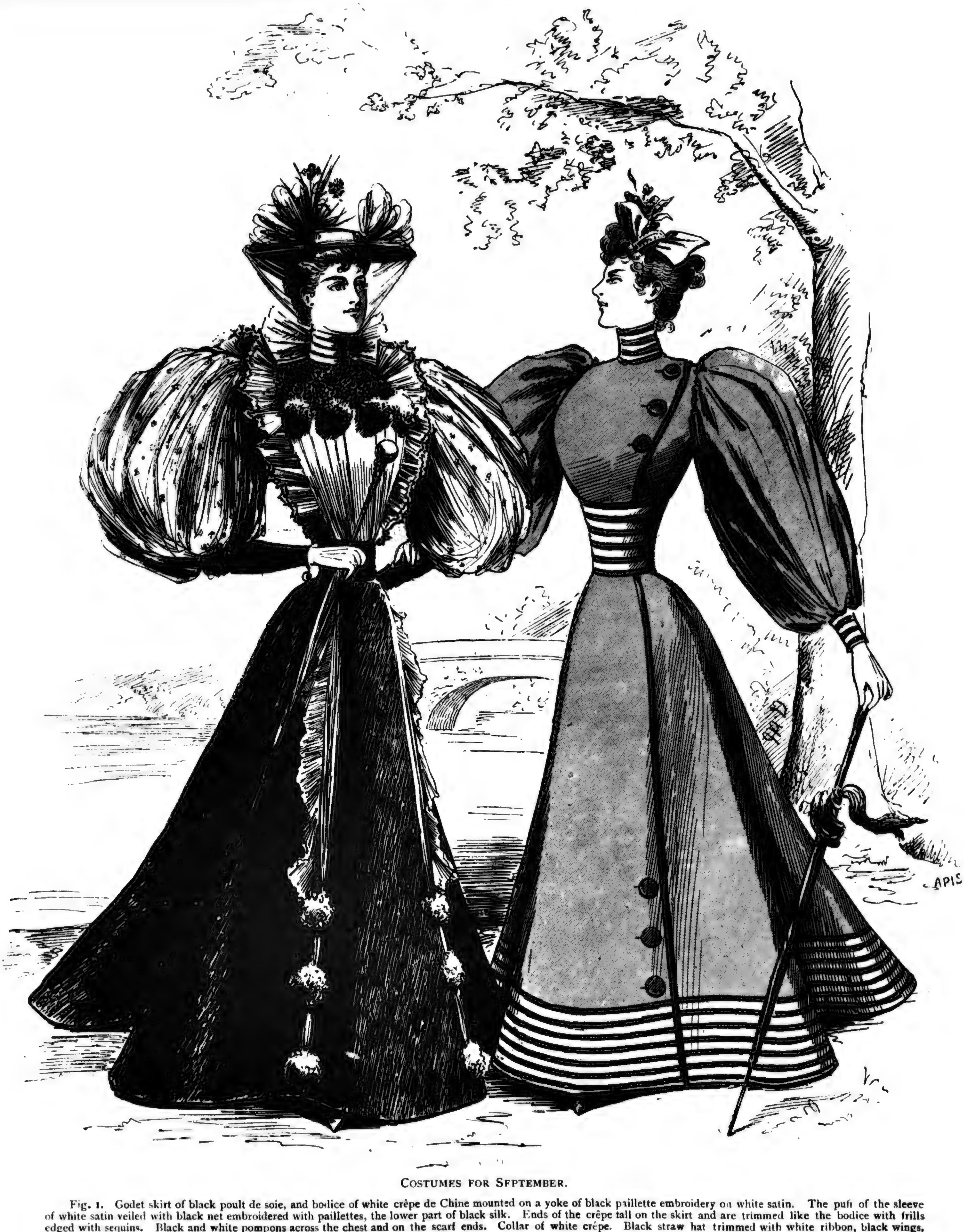
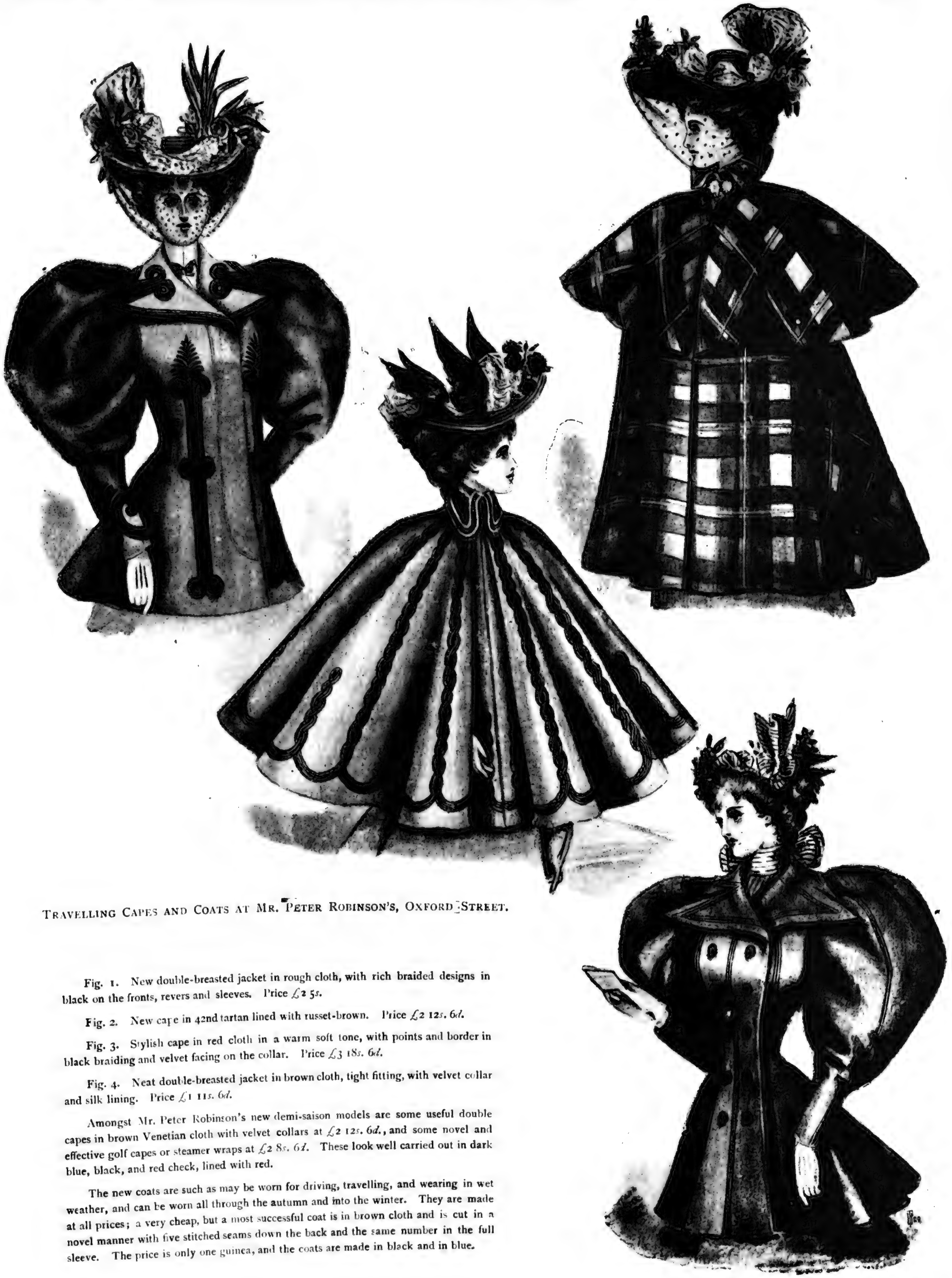


Costumes for September.

Fig. 1. Godet skirt of black poult de soie, and bodice of white crêpe de Chine mounted on a yoke of black paillette embroidery on white satin. The puff of the sleeve of white satin veiled with black net embroidered with paillettes, the lower part of black silk. Ends of the crêpe fall on the skirt and are trimmed like the bodice with frills edged with sequins. Black and white pompons across the chest and on the scarf ends. Collar of white crêpe. Black straw hat trimmed with white ribbon, black wings, bows of black and white tulle, and a spray of pink and red carnations. Quantity of poult de soie required, 14 yards.

Fig. 2. Double-breasted princess gown of fawn cloth, a line of black braid marking the fastening with large buttons on the skirt. The band at the edge of the skirt, the corselet belt, collar and cuffs are of white silk striped with black braid. Black straw toque with bows of white ribbon and a spray of nasturtiums. Quantity of cloth required. 8 yards.

Prices of Flat Patterns, Skirt, 6½*d., Bodice,* 6½*d., Princess Dress,* 1*s.* 1*d., of* Madame Myra, 95, *Regent Street, W.*



TRAVELLING CAPES AND COATS AT MR. PETER ROBINSON'S, OXFORD STREET.

Fig. 1. New double-breasted jacket in rough cloth, with rich braided designs in black on the fronts, revers and sleeves. Price £2 5*s.*

Fig. 2. New cape in 42nd tartan lined with russet-brown. Price £2 12*s.* 6*d.*

Fig. 3. Stylish cape in red cloth in a warm soft tone, with points and border in black braiding and velvet facing on the collar. Price £3 18*s.* 6*d.*

Fig. 4. Neat double-breasted jacket in brown cloth, tight fitting, with velvet collar and silk lining. Price £1 11*s.* 6*d.*

Amongst Mr. Peter Robinson's new demi-saison models are some useful double capes in brown Venetian cloth with velvet collars at £2 12*s.* 6*d.*, and some novel and effective golf capes or steamer wraps at £2 8*s.* 6*d.* These look well carried out in dark blue, black, and red check, lined with red.

The new coats are such as may be worn for driving, travelling, and wearing in wet weather, and can be worn all through the autumn and into the winter. They are made at all prices; a very cheap, but a most successful coat is in brown cloth and is cut in a novel manner with five stitched seams down the back and the same number in the full sleeve. The price is only one guinea, and the coats are made in black and in blue.

Lessons in Millinery, No. 29

THAT time flies quickly is such a well-known truth it needs no repetition, but that summer flies more quickly than winter, although the days are longer, is a fact we have most of us been conscious of as I write the word September. I feel that this summer of '95 is on the wane, and that the pretty bright garments and gaily flowered hats must stand aside, as the reign of more sombre and serviceable materials is at hand. Everyone is out of town or just going, or *en route* for some fresh field of sport or conquest, and no one wants to renew their summer wardrobes. Still there are many warm days in September or even October, when light garments do not come amiss, and when one needs also a light hat of some kind to go with them, as in all probability the early summer ones are crushed, and I have often seen a very charming costume quite spoilt by a hat or bonnet which was once pretty, but which had lost its first freshness.

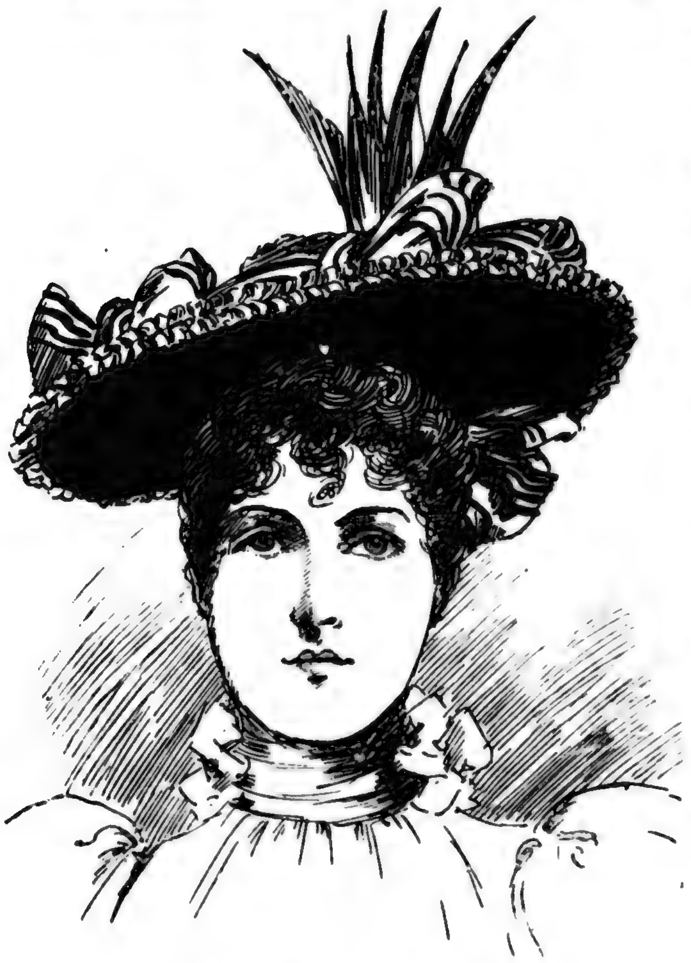


FIG. 1. VELVET HAT.

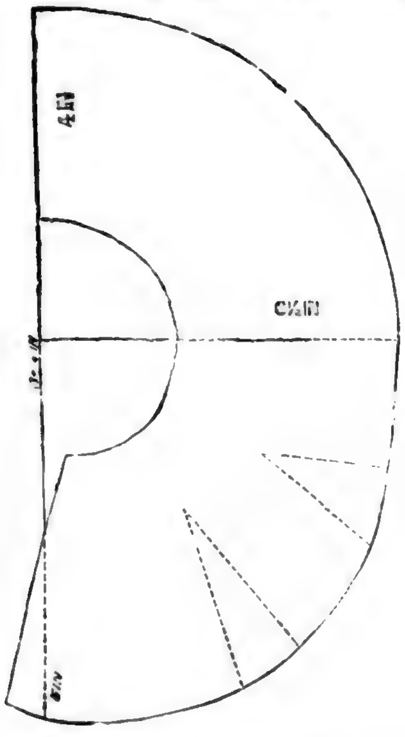


DIAGRAM OF FIG. 2.

I do not advise you now to have a hat that is very light in colour, but the model fig. 2 is made in thick black lace with straw edging and crown in green, cream, white, or any other colour to match a light costume. The wire shape is made according to the diagram; the back is plain, but the front is crinkled in large waves. The spartrie shape on which you make the wire foundation for this brim should be kept to cover with velvet, as this shape will continue fashionable during the winter, it is so becoming. The straw crown can be made of a close straw edging bought by the yard, a row of which should be sewn securely on the outer rim of wire on the hat, and a silk wire, the colour of the straw, should be stitched again on to that. The crown is easily made over any old one that fits comfortably, and should be about three inches high. It is trimmed very simply with bands of velvet and bow round the crown, and a plume of ostrich feathers and aigrette standing up straight, while under the brim on the left side are bows of black velvet and two feather tips curling over the hair.

Fig. 1 is a new and prettily shaped hat, and as it is perfectly round there is no necessity for a diagram of it, nothing but the size of the head has to be considered. Make the round as large or as small as you like in spartrie, and wire the edge carefully to keep it perfectly flat before cutting out the crown piece. A quite low crown is then put in, either in spartrie covered with velvet, or made in straw, or a very pretty one I saw was covered entirely with beetle-blue sequins, this was most effective, and had the same shade of shot velvet lining the brim, the top covered with black satin, and the ribbon velvet a pale blue with black satin stripes. The height was given as in the model by some sprays of grass standing upright, and the edge is finished off with a ruche of narrow ribbon. A bow and short ends of the striped ribbon tilts the hat slightly on one side, being placed under the brim at the back close to the crown. This is also very pretty made in black velvet and white ribbon with black velvet stripe, and ruche of narrow white ribbon round the edge; in that case a few black wings standing upright look more suitable than the grass, and it makes a pretty slight mourning hat.

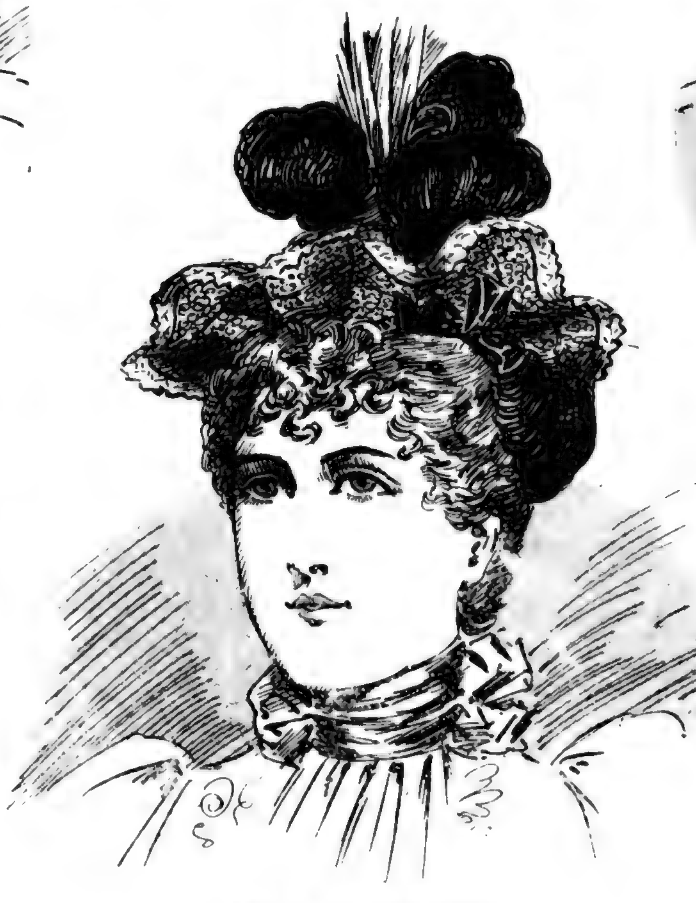


FIG. 2. AUTUMN HAT.

Of the toque, fig. 3, the diagram is given, as it is an entirely new and original shape, and very pretty and becoming both to an old or young face. If for the former broad strings should be added. Make the shape exactly like the diagram in spartrie, and cover first with black silk and then with sequins or wired jet, edge with a row of fancy straw in black, white, or green, and line up with black sarcenet; put another wire round the edge to stiffen the straw, and cover that with a roll of velvet about half an inch wide underneath. This rests on the hair and is more becoming, besides keeping the toque on the head, whereas the straw alone is apt to catch the hair or else to slip off. A broad bow of ribbon, two wings and small peacock aigrette finish the front with the addition of a small bunch of flowers, either flat roses or geraniums. The back fits on to the head and is prettier untrimmed, except for a little knot of the same ribbon that the bow in front is composed of, which is placed across the crown and drawn in on each side by a buckle.

The great question of the hour is what veil to wear. Those very fragile silk tulles with tiny black or white spots have been the rage of the last month or two, either wide, folding under the chin, or very narrow, coming only just below the nose, but these tulles tear so easily, no matter how good in quality, that we are getting out of patience with them. The Russian nets are so becoming that I hardly think they will be allowed to disappear, though for the moment one seldom meets them. Black veils have also been but little worn, although no doubt with the approach of autumn they will become popular again. For the moment a particular shade of brown gauze, very thin and by no means unbecoming, is the best style for felt and country hats, white washing net and real lace for smarter wear, and still the fine tulle with small spots.

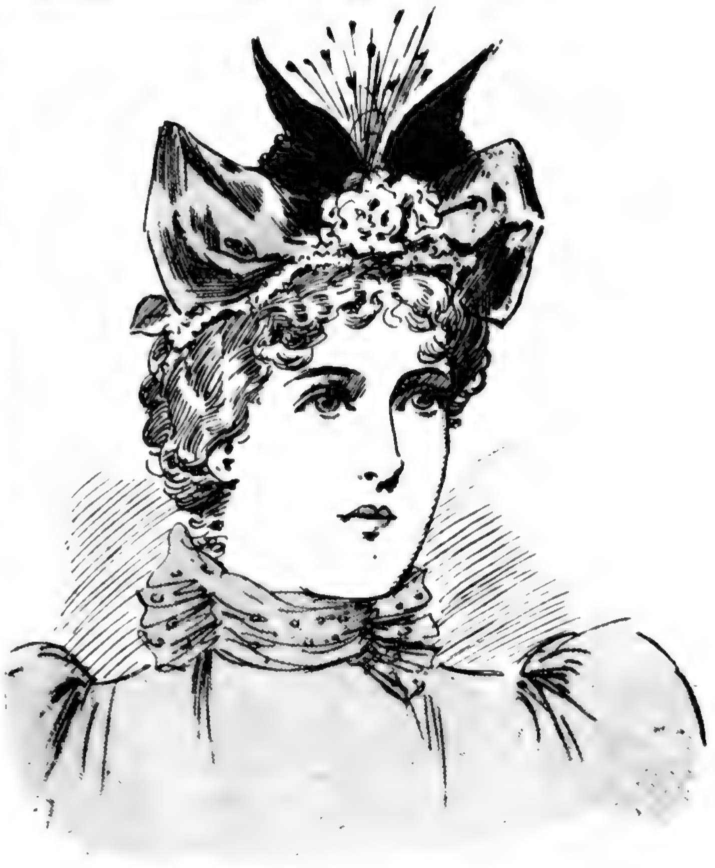


FIG. 3. STYLISH TOQUE.

Materials required for fig. 1.—$\frac{3}{4}$ yard black velvet; 6 yards narrow ribbon; $\frac{3}{4}$ yard black satin; 4 yards white satin with velvet stripe; bunch of grass or wings; jet beaded crown.

Materials for fig. 2.—1$\frac{1}{2}$ yards lace; 3$\frac{1}{2}$ yards fancy straw plait; 1 plume and 2 ostrich feather tips; 1 aigrette; 2 yards black ribbon velvet.

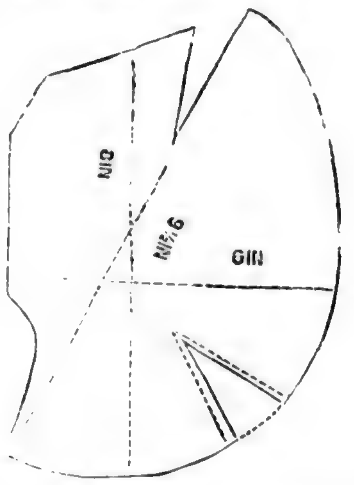


DIAGRAM OF FIG. 3.

Materials for fig 3.—$\frac{1}{2}$ yard net embroidered jet or sequins; 1 yard fancy straw edging; $\frac{1}{16}$ yard black velvet; 2 yards wide ribbon; 1 peacock aigrette; spray of flowers; 1 pair wings; 2 flat buckles.

E. W.

Practical lessons in millinery can be had by application to the Editress of MYRA'S JOURNAL, and any questions on the subject answered. These must in all cases be clearly written and numbered in order.

Smart Dressing-Gowns for Country-House Visits.

THERE are many things that can be better spared from a country-house visiting outfit than a smart dressing-gown, it is a *pièce de résistance* that cannot be put together out of a few odds and ends of remnants and half-worn dresses, these come in usefully sometimes as accessories in the shape of collars, cuffs, etc., but the real dressing-gown is a thing in itself, and not one to be neglected.

For economical but smart and pretty dressing-gowns there is no better material than crépon in any pretty light, dark, or medium shade. Fig. 1 is made of this material in rose-pink; the back is tight-fitting, the loose front is mounted on the edge of a square yoke of embroidered muslin, and the join is covered by a draped band of the crépon fastened with a brooch. Embroidered muslin forms the collar that hangs in a series of folds in front on either side of the yoke. Either plain or embroidered muslin may be used for the collar and sleeve frills. Silk matching the crépon or in a lighter contrasting colour may also be used for the yoke, collar, and sleeve ruffles, and the dressing-gown would be pretty in fawn crépon and salmon-pink silk, in stone grey and pale blue, in blue and lemon colour, in brown or white with daffodil yellow, in black and rose-pink or water-green, and many other colour combinations.

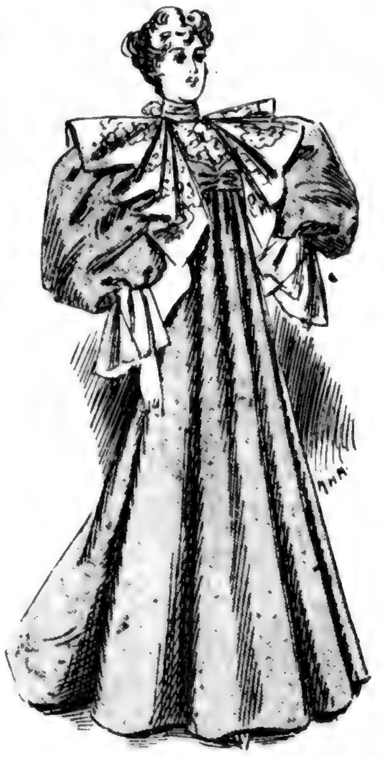


Fig. 1. Dressing-Gown in Crépon.

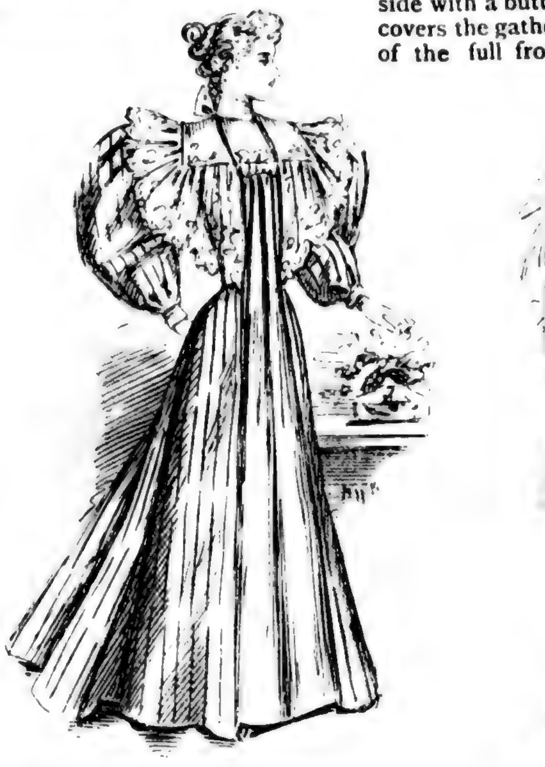


Fig. 3. A Smart Dressing-Gown.

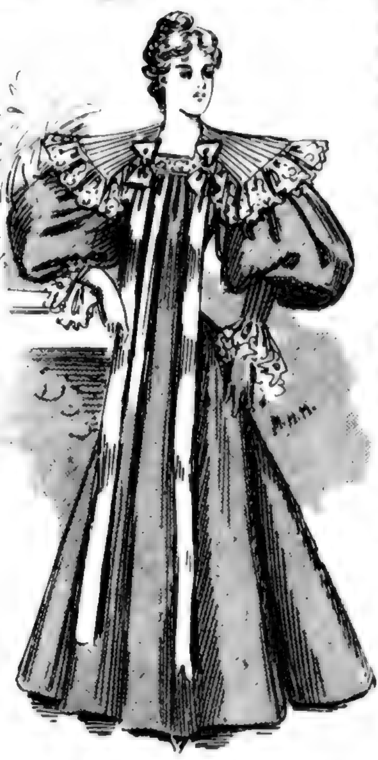


Fig. 4. Cashmere Dressing-Gown.

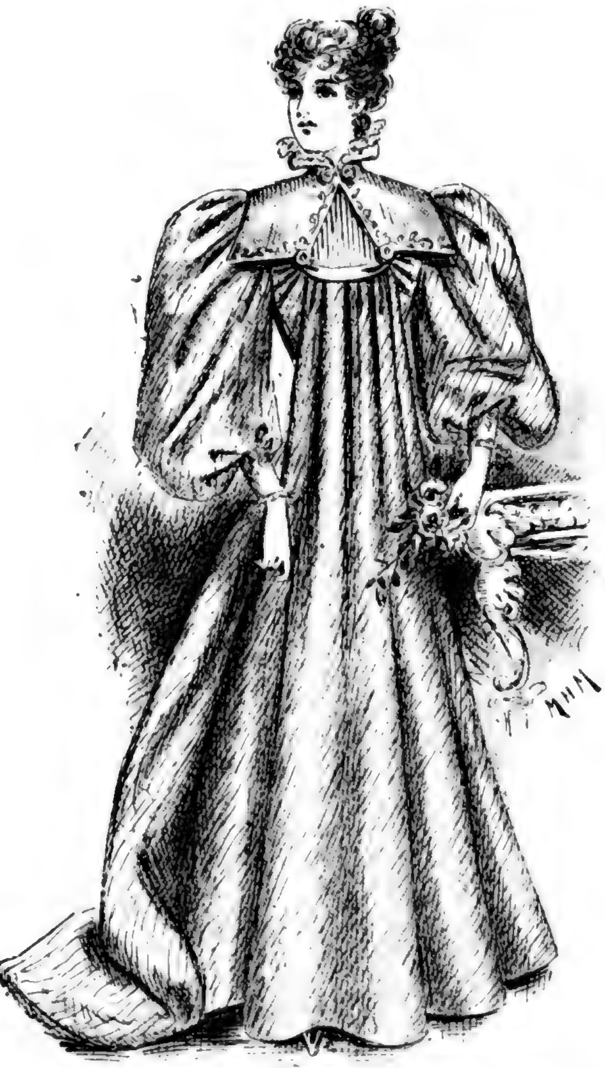


Fig. 2. A Novel Dressing-Gown.

Fig. 2 is a very artistic dressing-gown in sky blue wool crépe; the back is a well-fitting princess dress, to which a Watteau pleat can be added if liked; the sides are also lined and closely fitted, but in front the gown hangs loose and full from a square yoke covered by a pleated chemisette of white silk; the deep yoke open in front is a collar-like arrangement finished off at the throat in a high rolled collar lined with lace; it is of white silk with embroidery round the edges, and cuffs to match finish off the full bishop sleeves. A strap of white ribbon across the chest secured on each side with a button covers the gathers of the full front.

This dressing-gown is pretty in fawn and pink, grey and blue, and in white and orange with black sequin or silk embroidery on the orange silk collar and cuffs.

Fig. 3 is a smart dressing-gown in striped woollen crépon, diagonal or veiling, in pink and white, with a full front of pink crépon mounted with a double frilled heading on a square yoke of white silk. The collar is also of white silk edged with cream lace, and the draped collar fastened with a bow is also white, as are the wristbands.

Fig. 4 is made of that useful material, cashmere, in a pretty shade of electric-blue. The full front is cut in a half low square shape and set into a band of guipure lace. The back may be arranged in a Watteau pleat or tucked in flat tucks to the waist; the sleeve is tucked below the elbow in the same way. The deep collar is of tucked cambric, either white, cream, pink, or mauve, edged with lace, and similar lace finishes off the sleeves The ribbon bows with their long stole ends match the collar.

Fig. 5 is a plainer but still pretty model, and is charming in spotted crépon, with a muslin collar trimmed with lace-edged frills, and deep ruffles to match on the sleeves. Supposing the gown to be in fawn with a blue or pink silk spot, the collar and ruffles would be charming in pink or blue batiste with narrow white Valenciennes lace edging the frills.

Linen is a material that has not been much used for dressing-gowns, but Messrs. Harris and Sons' pure linens in blue, pink, green, etc., would be most durable and economical materials for the purpose, and they could be cheaply and prettily trimmed with lace in white and colour to match.

A style of dressing-gown that may be recommended for home manufacture is made like a child's blouse frock mounted with box-pleats, back and front, on a deep square yoke. Round the shoulders, and concealing the join, is a berthe of square tabs of heavy lace or embroidery, falling also, like epaulets, over the sleeves. Ribbon bretelles are passed over the shoulders, and the dressing-gown is fastened on the chest and at the throat with ribbon strings. An embroidered collar and embroidered cuffs on the bishop sleeves complete the gown, which may be drawn in at the waist by a ribbon sash, or not, as liked.

Very plain dressing-gowns may also be made to look smart by the addition of deep epaulets of lace falling in coquillé folds in front and behind the arm, and an uncommon but good style of *peignoir* made of two materials, one plain and the other figured, consists of a loose princess robe of the plain material, with two box-pleats at the back, and the same arrangement in front, on each side of a flat robing, of the figured material falling straight from neck to hem. Over the shoulders is a deep square collar, embroidered or trimmed with lace, and open in front to show the robing. The fastening is on one side of the front. The full sleeves of the figured material are finished off with deep cuffs matching the collar.

Homely Women.

THE homely woman is not, as you might think, the woman you are most at home with. She is so aggressive in her intimacy that the natural instinct of average humanity is to shrink back into its shell and cultivate a little distance.

The homely woman suffers from an exaggerated idea of the importance of the home—particularly her home. She is always throwing it at your head as it were, and insisting on much unnecessary laudation of it. Now, a home is an excellent, and indeed an essential thing, but it is not one that you want to talk about. Expose its charms and you destroy it, for privacy is its chiefest privilege. The homely woman is the one who least appreciates it. She is a person who wishes to make the best of both worlds—to enjoy both society and her own superiority to it.

The homely woman's idea of society is all wrong. She wishes to make society homely and home social, and thus spoils everything. The charm of both home and society is their contrast. In society a certain formality is agreeable. The correct call is enjoyable because of its limitations and the piquancy of an "at home" lies in contrast to its name.

F. A. Douglas.

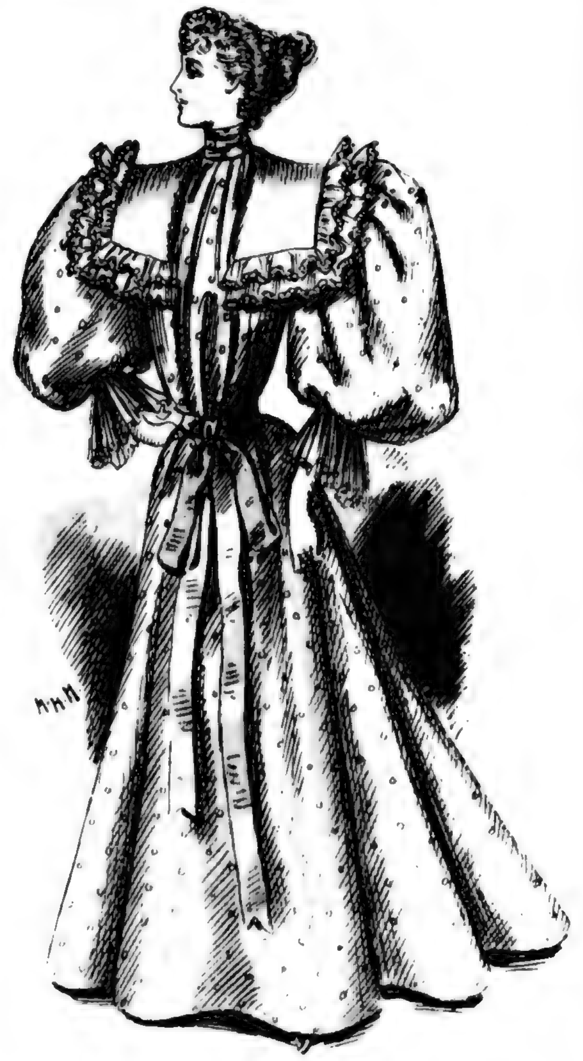


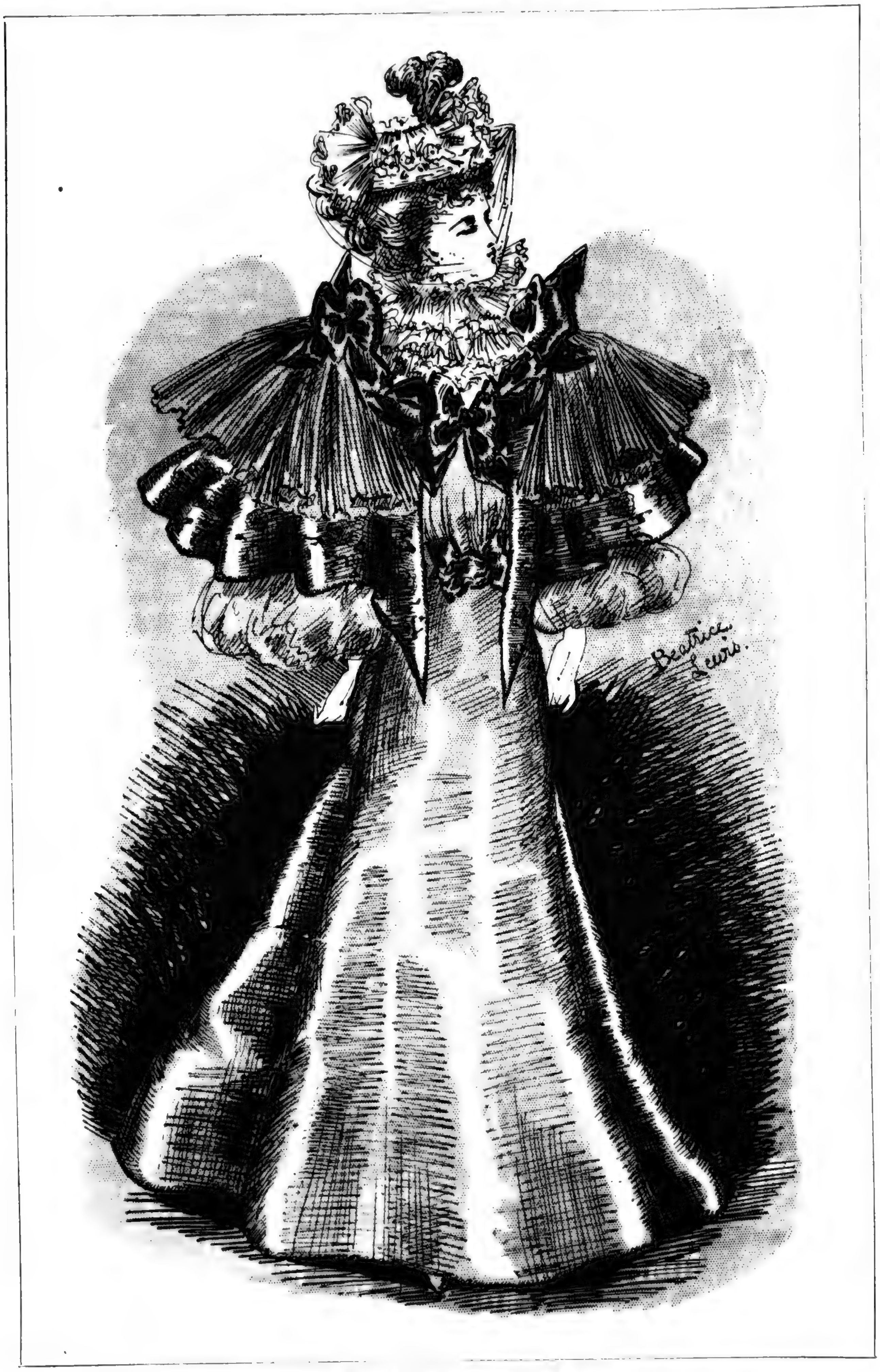
Fig. 5. A Plain Dressing-Gown.

Hints on Economical Dress

THE fashions of one season generally give the keynote for the next, and from the revival of alpacas, mohairs, and other materials with smooth surface we may gather hints for autumn and winter dresses; a great many of these will undoubtedly be made of glossy amazon cloth and satin cloth, and any of my readers who are forced by circumstances to make an early choice for autumn costumes may safely choose one or other of these fabrics.

As to fashions there are some changes in store; the blouse for instance is on the wane, it is decidedly a summer mode, and will disappear with other summer fashions.

The pinafore bodice, although a late arrival, has enjoyed a cordial welcome, and the bodices of many dresses worn at weddings and other smart functions lately were made in this way. An exceedingly good model was in brown crépon and blue silk. Some smart gowns have also been turned out in brown linen; the bodice is of the closely-fitting Eton jacket type, the fronts opening over a dainty vest, of which there should be many varieties.


Beatrice Lewis.

AUTUMN DRESS WITH CAPE.

Plain skirt of black satin and blouse of black chiffon with very full bishop sleeves. The cape of brocade is cut circular and very full with long points in front. It is joined by a yoke of broad black satin ribbon with large bows on the shoulders and bust. Deep frills of accordion-pleated black chiffon fall from beneath the shoulder bows. Frillings of lace at the neck and covering the yoke. Green straw hat with lace crown, and trimming of fans of lace, black plumes and small roses.

Prices of Flat Patterns, Skirt, Bodice, or Cape, 6½d. each, of MADAME MYRA, 95, *Regent Street, W.*

The bishop sleeve is gradually becoming *démodé;* very few smart costumes now have these sleeves, the most fashionable form being immensely wide at the top and tight from elbow to wrist. For very smart dresses the favourite sleeve is the full puff ending at the elbow, met by long gloves. These elbow sleeves are, however, a trial for home wear, for not every woman is endowed with a round white arm that will bear exposure in daylight. The dressmakers have risen to the occasion and have contrived a detachable lower sleeve that can be slipped on when the gloves are removed.

Alpaca coats and skirts are an excellent investment just now, whether for wearing at the seaside or in country houses. With a dark blue alpaca, a white satin vest is very smart, and grass-cloth and lace are equally modish and pretty.

The mania for tiny gold buttons shows no signs of abatement, and frocks for children as well as dresses for "grown-ups" are trimmed with close rows of the small round buttons.

The newest yachting costumes are being made of very coarse grey alpaca piped with white suède, and the coat revers are outlined with a strapping of the same.

Just now the most important point in dress renovations is the conversion of light silks and other materials that have done duty as summer out-door dresses into demi-toilette evening gowns, that will do for small dinners, quiet country-house visits, and later on for home wear. A pretty idea for finishing off a skirt of plain silk, or other material, is to make a blouse with puffed sleeves to the elbow of accordion-pleated white chiffon; bretelles of chiné ribbon serve to ornament the bodice, and the sleeves are strapped at intervals with detached loops of the ribbon secured at each end at the shoulder and elbow.

Skirts being much too full to be trimmed round are now ornamented lengthways on all the seams with narrow paillette trimmings, tiny galons in jet or beads, silk, gold or silver cords combined with beads, or else with pipings in white silk or some other material and colour contrasting with the dress. Another useful trimming suggestion is that of long points of lace falling down the skirt from the waist or rising upwards from the hem. A lace pinafore, bodice, or low cut blouse, over the old bodice cut down, or a new one of plain silk, with sleeves of chiffon, make the best kind of bodice to wear with a lace-trimmed skirt. If the skirt is trimmed with beads or paillettes, similar trimming should be chosen for the bodice; these can be bought ready made in such pretty shapes and such a variety of styles that it is hardly worth while to make them oneself, and if their expense is an objection, tulle or net embroidered with paillettes or sequins may be substituted for them and used for full fronts, draperies and sleeves.

The number of dresses required for a visiting outfit is so large that economy in doing up old dresses and making them presentable is very necessary, and thanks to the merciful fashion of blouses that can be worn with several plain skirts, it is possible to provide an efficient outfit at a reasonable cost that will be enough for a series of short visits. One thing is, however, specially important when the number of dresses is small and they are of an inexpensive character—they must be novel, and show that an ill-stocked purse is made up for by a wealth of imagination. In blouses a little novelty goes a long way, and here is a model that may be recommended. It is in plaid silk, pink crossed by lines in pale blue, pink and green. The front is slashed on each side over long graduated puffs of cream lace framed by ruches of pink silk. The collar, cuffs and belt are draped with pink silk to match.

A novel idea for ornamenting coloured cloth costumes is to have long tabs of white cloth, doubled, stitched down each side and pointed at one end. Two of these tabs are needed for the skirt, they are three inches wide and half as long again as the skirt, and slightly narrower near the pointed end. One tab is sewn down each side of the front breadth to the hem, then turned up, and the point is secured at the level of the knee with a gold button The tabs for the bodice are narrower and start from the shoulders like bretelles, but are turned up and secured with buttons before they reach the waist, the buttoned ends being a little below the shoulder. The collar and cuffs are made to correspond with pointed ends secured by gold buttons.

Myra's • Answers • to • Correspondents

GENERAL RULES FOR CORRESPONDENTS.

1. *Letters asking questions should be written on one side of the paper only, and one question only asked on the same page.*

2. *Letters requiring answers in next month's* JOURNAL *should reach* MYRA *by the 4th of the month. Letters received after this date can only be answered in the following number.*

3. *Letters will be answered in the* JOURNAL *in the order in which they arrive.*

4. *In cases where immediate advice is necessary upon any particular Toilette or Dress, on Furniture and Furnishing, on Needlework, Household Management, Etiquette, Employment for Women, upon Health and Personal Attention, or other subjects,* MYRA *will reply to inquiries by post. In order to meet the expenses attending inquiries and correspondence, with letters requiring such answers by post,* 12 *postage stamps should be enclosed.*

All letters to be addressed to MYRA, 6, *Fetter Lane, London, E.C.*

MYRA'S ANSWERS ON DRESS AND FASHION.

SPECIAL RULES FOR CORRESPONDENTS.

1. *Letters regarding the purchase, making-up, and alteration of dresses, &c., should describe height, figure, complexion, and shade of hair, in order that each case may be artistically considered.*

2. *Photographs are useful and may be sent. These will be returned to the owners, but should always be accompanied by a stamped envelope.*

NESSA.—1. The only way would be to mount the skirt on a well-fitted corselet belt, of the same material, from 3 to 4 inches deep You can make the opening on the left side of the front, and fasten both belt and skirt with a row of buttons. Put the pocket on the other side, and repeat the trimming of buttons, and bone the belt in front and under the arms. This will look quite neat under your Eton jacket, and you can dispense with the safety-pin. 2. Secure the ribbon belts to the bands of the skirts by tacking them on as far as possible, but this will be difficult if the skirts open at the back and the belts are fastened on one side; as much as possible make your skirts so open at the side. 3. The gaping of the placket-hole is very ugly; in the dress you describe you might put a flounce of the material inside the skirt, joined to the band on one side, and hooked across on the other side before the band is fastened, or you might mount it separately on a tape or band, and fasten it on before putting on the skirt. Make it about 12 inches deep, to reach below the placket-hole.

BLACKBIRD—White satin ribbon is very fashionable for belts, collars, and sleeve trimmings; you will also find black and white striped and checked ribbons very useful and effective for the purpose.

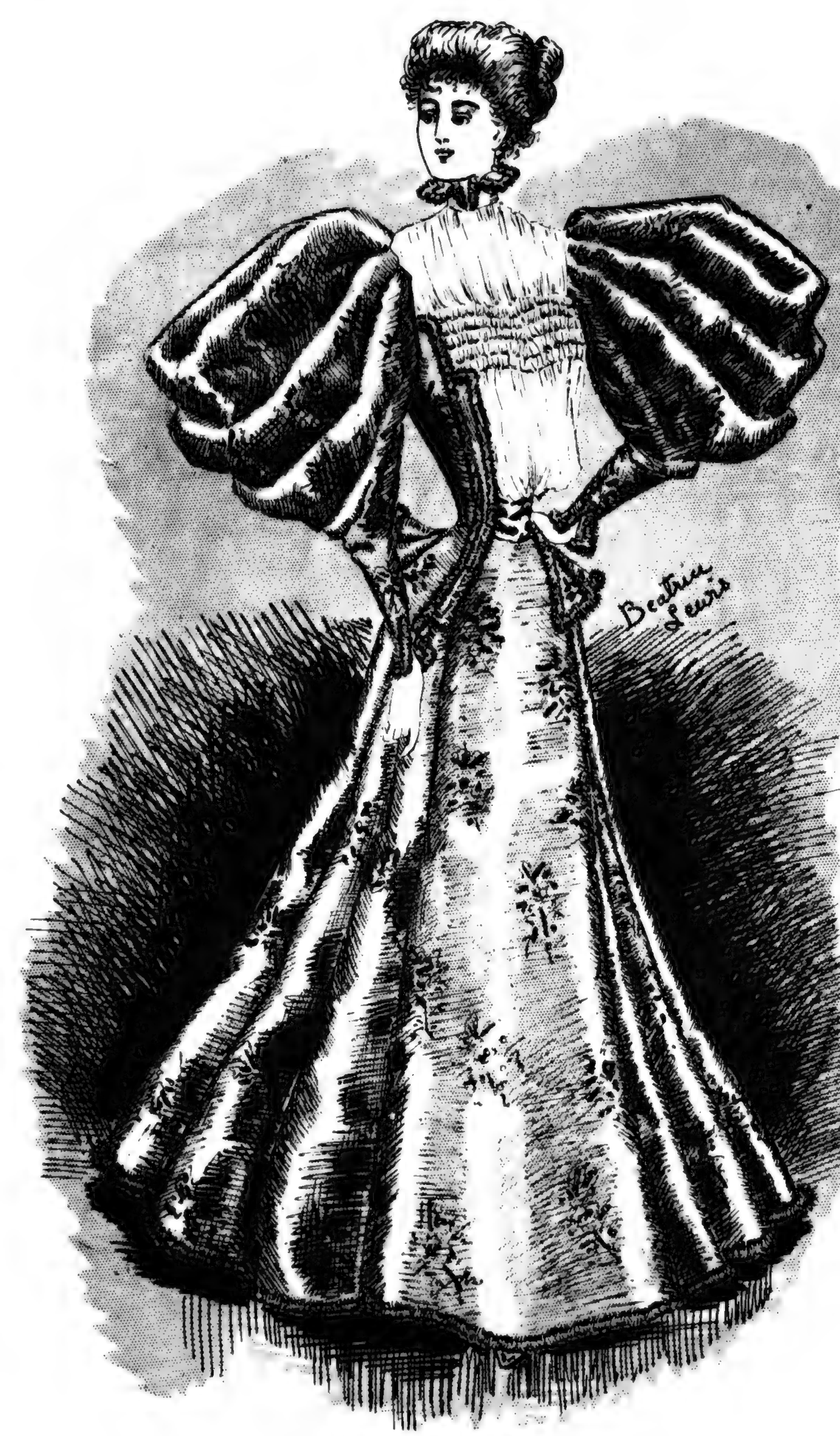
CRISPINA.—One of the prettiest combinations you can have is white and yellow, but the yellow must be a full gold or daffodil tint, not a pale primrose shade. White and orange again is very effective. Your white skirt would be pretty with a low blouse bodice, and puffed elbow sleeves of white chiffon over orange satin, and you can drape the top of the bodice with orange ribbon, and make the belt of the same. If you do not care for the expense of a tea-gown, why not have one or two pretty tea-jackets, made of silk or brocade, with full fronts of chiffon or lace overhanging the belt, and with elbow sleeves finished off with ruffles to match, the collar being of course also of the same material?

PEARL.—There is not enough of the black alpaca to make a complete dress, but you can make a very nice skirt of it, cut in godet shape and lined with the new stiffening Fibre Chamois. Buy enough black satin merveilleux to make the sleeves and a full low bodice in blouse shape, which you can complete with a square yolk of white satin covered with gathered or pleated black chiffon. Put a ruche of chiffon round the neck and a belt of black satin ribbon at the waist. If you have enough of the soft broché satin merveilleux you could use this for the bodice and sleeves, provided the pattern is not too large.

IN A FIX.—The piece of mauve and white brocade would make a charming little Eton jacket, with elbow sleeves, which you could wear with the mauve silk skirt for demi-toilette dinner dress. Make a vest of white satin open in a small V, and drape this with écru lace, secured with your paste ornaments. Belt of violet velvet, tied in a big bow with short ends on the right side, and bands of the velvet on the sleeves, finished off with lace ruffles. The other paste buttons can be put on the jacket fronts and on the bands of the sleeves.

MRS. A.—1. You will find an exceedingly pretty model for your dinner dress on page 8, for which your black satin will do nicely, while you can use the brocade or the tablier. Make the sleeves of black satin, the fichu of white or very light-coloured chiffon, such as palest lemon or mauve, and the straps and bows of black velvet. 2 Yes, you must insist on your dressmaker putting in a stiff lining; Fibre Chamois is by far the best, and to make sure of its being used you had better buy it yourself, and send it to her with the satin. 3 The newest revers are long, and cut in curves on the outer edge.

POOR, BUT HONEST.—It is more difficult to widen the skirts of walking-dresses than those of evening gowns, but I think you may find the following suggestions for both useful. The brown silk dress could be done up with fancy silk, in brown and blue, or with brocade. Make a new lining for the skirt, and on this arrange the front breadth as a narrow tablier, and the side breadths as panels, leaving on each side two spaces to be covered with the fancy



AFTERNOON AT HOME DRESS.

Godet skirt of chiné silk cut in narrow widths to suit the material and bordered with fur. Jacket of the silk with full basque, the fronts cut away in steps to show a full bodice of chiffon with rows of gauging across the bust. The sleeves are in a new French pattern set in to the bodice in very deep pleats which should be kept in place all the way round from front to back. Fur on the jacket fronts and sleeves. Quantity of chiné silk required, 20 yards.

Prices of Flat Patterns, Skirt, 6½*d.*, *Bodice,* 6½*d.*, *of* MADAME MYRA, 95, *Regent Street, W.*

silk, laid under the other, as if it were an underskirt. These spaces may be 8 to 12 inches wide at the foot, and run up to a point at the hips or to the knees only, if narrow. Leave the bodice, but add to it a broad pleat of the fancy silk. For the white satin evening dress, I should suggest side panels, 18 inches wide at the foot, of white silk, covered with white chiffon gathered up very full on each side, and a wreath of pink roses without foliage framing the panels from hem to waist all round. Cover the bodice with chiffon, make new sleeves of chiffon, and put bretelles of pink roses over the shoulders. You will find a number of pretty blouses and bodices on page 30, from which you can gather useful hints.

Carmen.—With your blue crépon skirt you could wear a blouse of blue spotted muslin, made very full in front and strapped across with the bands of cream lace insertion. Put two straps across the chest, leaving a puffing of the muslin between them, and again between the lowest of these, and another strap a little above the belt, which makes the fourth strap. As you are so thin this style of blouse will suit you, and it is quite new. Cover the collar and the sleeve bands at the elbow with lace. Yes, a big puff to the elbow will be the right kind of sleeve.

Lily.—The wedding dress should never be worn again without alteration; the long train and high bodice make it useless as a dinner or evening gown, but white satin is a splendid foundation for a ball dress, and a good dressmaker will make the necessary alterations. The train must be cut off, the bodice cut low, and the sleeves converted into short puffs. After that you may trim the bodice and sleeves with white chiffon, lace, or net sewn with silver sequins. White is exceedingly fashionable, and the satin taken from the train will make blouse fronts, revers, and collars for other gowns, or a new bodice when the first one is soiled. The material need not be wasted at any rate.

ANSWERS ON NEEDLEWORK.

A very old Subscriber.—We will endeavour to give the Honiton lace pattern you ask for, but so little of this work is now done that we cannot promise it definitely. If you want a really handsome pattern with materials you should write to Miss Herbert, 5, Cathedral Yard, Exeter, who will send you all that you require for the work. Miss Herbert is an authority on all questions of lace-making, and will send you only the most correct and best patterns and materials.

Dolly.—Crochet is very fashionable again, worked with white or écru, cotton or thread, for trimming pillow slips, toilet, tea-table and sideboard cloths, and worked in coloured silks for small table-cloths. A border of this kind would look exceedingly well round your square of brocade, far better than the lace you mention. Line the square with silk or sateen, and work the crochet border in the prevailing shade of the brocade. There is a pretty border in this number, but a wider and handsomer pattern was given in the number for July.

ANSWERS ON HOUSEHOLD MANAGEMENT.

Beta.—1. High tea is never a very enjoyable meal, nor an easily digested one if hot dishes are to be served with it. Very few people can digest tea with hot meat and vegetables, and though coffee is better, still it would be much nicer served after the meal, which you could call supper if you object to the formality of dinner. At such a meal as this you could serve fish either hot or cold, small dishes of meat such as cutlets, rissoles, etc., poultry, with vegetables, salads, cucumber, tomatoes, and so forth One or two sweets, or a savoury, and fruit, with bread, butter and preserves, may also be served. Shell-fish, such as lobsters or crab, nicely dressed, are very suitable for high tea, and of course all kinds of cold meat and poultry. 2. Tinned meats are exceedingly useful, and as a rule they are quite good and wholesome. Choose tins that are not bulged, and as soon as you have opened them examine the contents closely, and if you think, either from their appearance or smell, that they are not quite right, destroy them of course. Take the whole of the meat or fish out of the tin at once, whether you want it for immediate use or not.

Spinster.—There can be no doubt as to the greater economy of country over town life; to begin with rent alone, the £50 that you now pay would, in the country, cover the rent of a house with a nice bit of garden, rates, taxes, and servant's wages. Dress in the country costs less than in town, clothing lasts longer, and there is not the same necessity for constant change; amusements in the country cost very little, and as you so rarely go to theatres or concerts you would not miss these much. There is less choice of food in the country, but dairy produce is, as a rule, cheaper than in town, and your garden should provide you with vegetables and fruit; otherwise, prices are much the same in town and country. The three items on which you would chiefly save are rent, dress, and amusements, including travelling. If you had a house of your own you would be less inclined to spend time and money travelling about. You would find plenty of houses to suit you in the neighbourhood of Bath or Bristol.

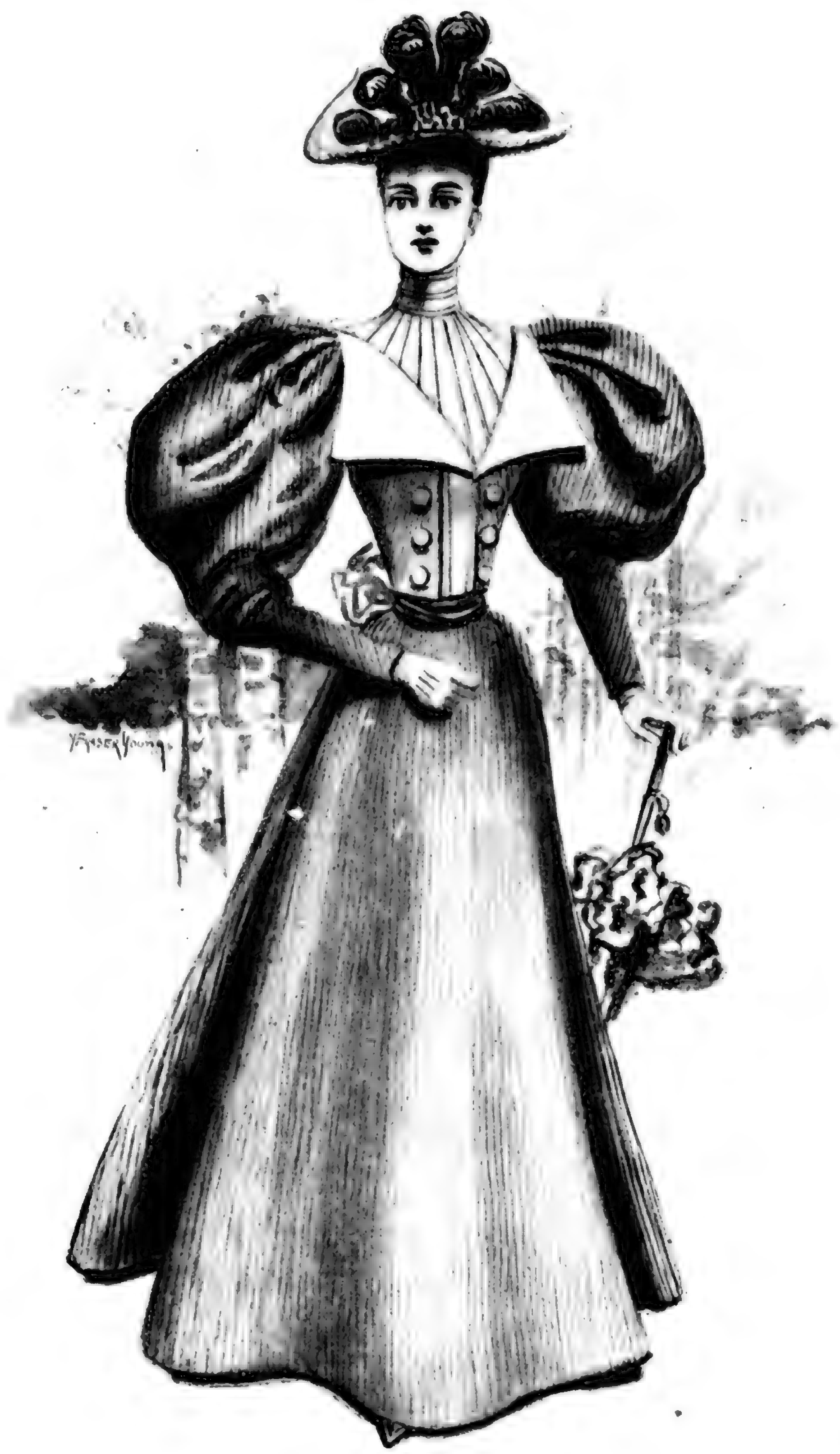
Wee Wifie.—1. The best way to ensure having pure sugar for your jellies is to buy loaf sugar and crush it yourself. 2. Very nice jellies are made of mixed fruits. Prepare these in the usual way and strain the juice; add half a pint of water and three-quarters of a pound of sugar to every pint and a half of juice Add the isinglass when the sugar is dissolved; it must first be dissolved and clarified. A glass of liqueur is an improvement. 3. Have you tried making a preserve of green tomatoes? It is made in the usual way and is exceedingly nice. I will be a good way to dispose of some of your tomatoes, but be careful not to use those that are beginnin to turn yellow, they will impart a bitter taste.

DELICIOUS MAZAWATTEE TEAS.
DELICIOUS MAZAWATTEE TEAS.
DELICIOUS MAZAWATTEE TEAS.
DELICIOUS MAZAWATTEE TEAS.
In sealed packets and tins only.
1/6 to 4/- per lb. Of Leading Grocers Everywhere.

MISCELLANEA.

K. E. G.—You probably refer to the School of Millinery and Dressmaking, at Gillingham House, Gillingham Street, Eccleston Square, S.W. Write to the Principal for terms, etc.; all particulars as to the cost and number of lessons included in the courses will be sent to you. The German art magazine is the *Liebhaber-Künste;* the English agent is Mr. E. H. Lucas, 43, Winchester Street, Pimlico, S.W.

Winnie.—A method of securing a good light in lamps, that is said to answer well, is to half fill the receiver with a strong brine of salt and water, and to fill up with oil. The receiver must first be thoroughly cleaned and dried. Alum and water is also recommended, but the salt-water is said to give a more brilliant light.



A Stylish Walking Costume.

Godet skirt of ribbed dark blue alpaca lined with shot blue and tan silk. Short jacket of alpaca cut low and open in front over a pleated chemisette of shot blue and tan silk; pleat down the centre, revers and collar of the silk, and draped belt with a large rosette bow at the back. Tan straw hat trimmed with black feathers. Quantity of alpaca required, 7½ yards.

Prices of Flat Patterns, Skirt, 6½*d., Bodice,* 6½*d., of* Madame Myra, 95, *Regent Street, W.*

Fashions • for • Children

WHITE is still the most fashionable as it is the most appropriate wear for young children up to five or six years of age. White woollens are beginning to take the place of the piqués and linens of summer, but fortunately for the paternal purse and the maternal taste, most white woollens, if of good quality, wear and wash as well as cotton and linen fabrics. They are trimmed with lace, embroidery, silk, velvet, and ribbon; if either of the latter trimmings are chosen they are usually in some colour that suits the child's complexion and hair.

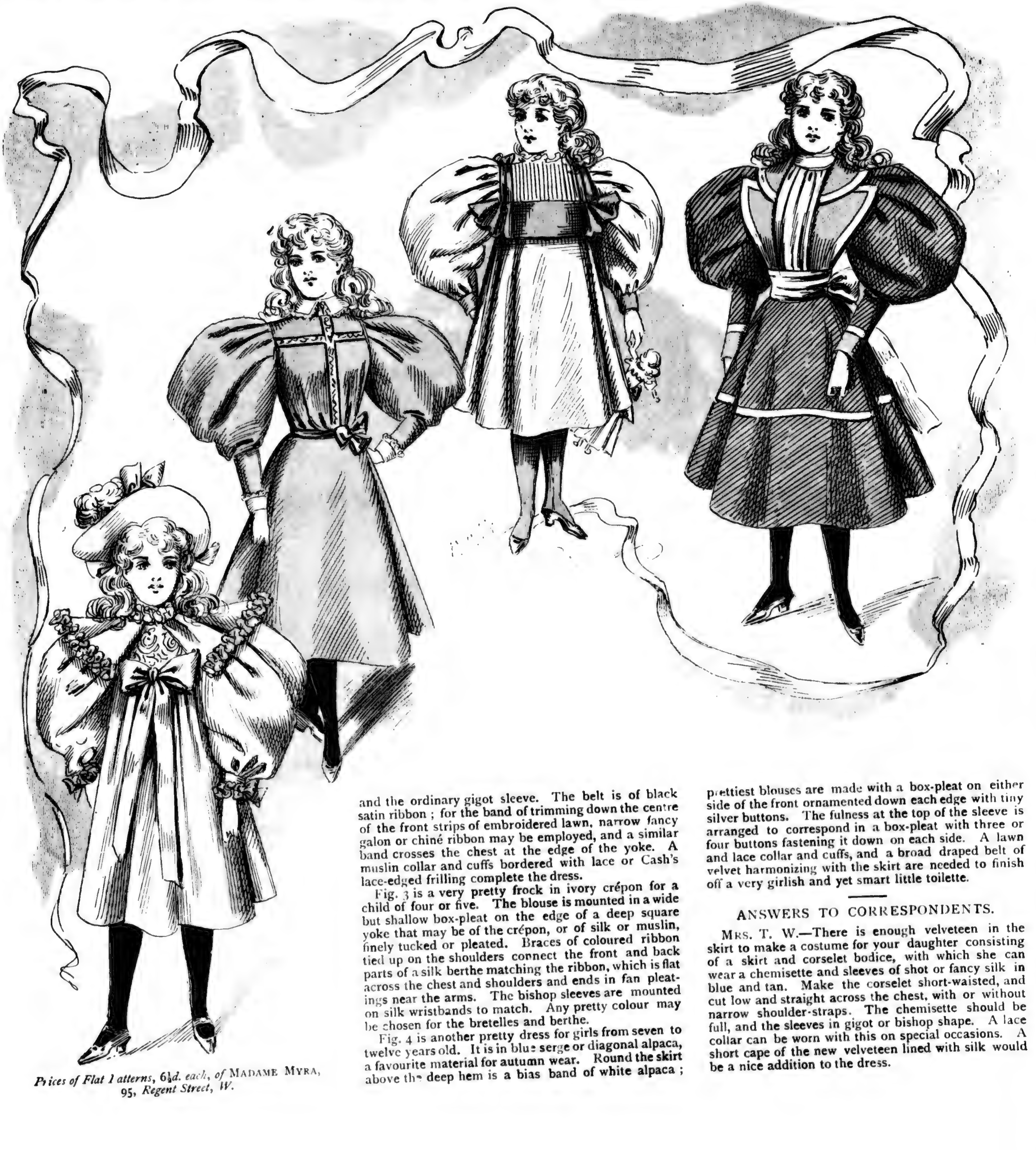
Fig. 1 of our illustration is a smart little outdoor costume in fine white woollen, cashmere veiling, very fine serge or other fabric. The straight blouse frock falls from a yoke of embroidery and a bow of white ribbon with long ends is placed on the chest. The short shoulder cape and the bishop sleeves are of the woollen, and these and the neck are finished off with full puffed ruches of the softest pink or blue silk or silk muslin. White ribbon is also tied round the wrists. The hat is all white, fine chip, ribbon and feathers being all alike pure white.

Fig. 2 is a useful home or schoolroom frock for a girl under twelve; it is made of fine diagonal in any colour and is very simple and practical in style, consisting of a plain skirt, full bodice mounted on a yoke, and the ordinary gigot sleeve. The belt is of black satin ribbon; for the band of trimming down the centre of the front strips of embroidered lawn, narrow fancy galon or chiné ribbon may be employed, and a similar band crosses the chest at the edge of the yoke. A muslin collar and cuffs bordered with lace or Cash's lace-edged frilling complete the dress.

Fig. 3 is a very pretty frock in ivory crépon for a child of four or five. The blouse is mounted in a wide but shallow box-pleat on the edge of a deep square yoke that may be of the crépon, or of silk or muslin, finely tucked or pleated. Braces of coloured ribbon tied up on the shoulders connect the front and back parts of a silk berthe matching the ribbon, which is flat across the chest and shoulders and ends in fan pleatings near the arms. The bishop sleeves are mounted on silk wristbands to match. Any pretty colour may be chosen for the bretelles and berthe.

Fig. 4 is another pretty dress for girls from seven to twelve years old. It is in blue serge or diagonal alpaca, a favourite material for autumn wear. Round the skirt above the deep hem is a bias band of white alpaca; similar bands edge the blue silk revers and collar and the blue silk cuffs. The full front and the broad sash are of white silk. The dress may be carried out equally well in other colours and materials.

Serge frocks for girls of twelve and upwards are frequently made with straight-fronted Eton jackets stitched at the edge and ornamented down the fronts with gold buttons. A plain front of blue silk shows between the jacket fronts, and the deep sailor collar, and cuffs to match, may be made of white silk, white piqué or white serge. Blouses of ivory white foulard or surah are worn with skirts of all kinds, in crépon, veiling, silk, etc., in any pattern or colour. The prettiest blouses are made with a box-pleat on either side of the front ornamented down each edge with tiny silver buttons. The fulness at the top of the sleeve is arranged to correspond in a box-pleat with three or four buttons fastening it down on each side. A lawn and lace collar and cuffs, and a broad draped belt of velvet harmonizing with the skirt are needed to finish off a very girlish and yet smart little toilette.



Prices of Flat Patterns, 6½d. each, of MADAME MYRA, 95, *Regent Street, W.*

ANSWERS TO CORRESPONDENTS.

MRS. T. W.—There is enough velveteen in the skirt to make a costume for your daughter consisting of a skirt and corselet bodice, with which she can wear a chemisette and sleeves of shot or fancy silk in blue and tan. Make the corselet short-waisted, and cut low and straight across the chest, with or without narrow shoulder-straps. The chemisette should be full, and the sleeves in gigot or bishop shape. A lace collar can be worn with this on special occasions. A short cape of the new velveteen lined with silk would be a nice addition to the dress.

Hints on Household Management.

PICNIC DISHES.

THE following recipes are taken from the Picnic Menus that formed the subject of our June Competition, and for which we could not find room in our last number. Only such dishes as are new or likely to be useful are given here, the majority of those suggested being of a well-known description.

From Mrs. Dickinson Heelis.

Lamb Cutlets en Chaud Froid.—Braise the cutlets in stock with one onion and one carrot till tender. Remove them and press between boards till cold, then trim. Mix tomato sauce with aspic jelly, colour with cochineal, dip in the cutlets on one side and arrange on a bed of salad. Garnish with hard-boiled egg cut in fancy shapes.

Fillets of Sole Glacés.—Bake a sole, cut into small fillets and cover with mayonnaise sauce into which have been stirred two tablespoons of liquid aspic jelly. Half to be coloured pink. Put aside to set. Cut a lemon into basket shape and fill with aspic, half yellow and half pink, and a little chopped tarragon or green. Lay the fish on a bed of salad finely shred, put the lemon in the centre and garnish with jelly.

Polish Pudding.—Slice a quarter of a pound of glacé cherries, and line a plain buttered mould with them, then crumble in three sponge cakes. Beat three eggs with two ounces of sugar, add half a teaspoonful of vanilla and half a pint of milk. Beat well, pour over the crumbs and steam three-quarters of an hour.

From Miss Giles.

Mock Foie Gras Gâteau.—A calf's kidney, and its weight of bacon and calf's liver, and twice its weight of veal cutlet. The liver and kidney should be washed and dried, and all the hard inner part removed from the latter. After mincing them all up very small, the following should be well mixed with the mass:—Two eggs well beaten, a gill of strong stock made from bones, a large teaspoonful each of salt, chopped thyme and red currant jelly, the rind of a lemon grated, a brimming dessertspoonful of Worcester sauce, mushroom ketchup, and chopped parsley, and half a teaspoonful of pepper. The whole ought to be pounded in a mortar. To cook this gâteau, press it very tightly in a buttered pie dish, and twist a piece of buttered paper over the top, cover it also with an old dish or baking sheet, and bake in a *very moderate oven* for two hours. Remove the tin or dish, but leave the paper till the gâteau is cold, when it may be turned out.

Caramel Pudding.—Put half a dozen lumps of sugar into a quarter of a pint of water. Stir it over the fire until the sugar becomes a dark brown. Warm a mould, pour in the caramel, and keep turning it round and round until the interior is completely covered with the syrup. Beat three eggs with a pint of milk, pour this into the mould, cover with buttered paper and set it in a saucepan of cold water. Put the pan on the fire, and let the pudding cook gently for an hour, when it should be set. Take out the pudding and when cold turn out carefully.

Pineapple Jelly.—This can be made from tinned fruit. First soak one ounce of gelatine in half a pint of cold water for a couple of hours; if not properly dissolved then, stand the basin containing it over a saucepan of boiling water. Then add all the juice from the tin of pineapple, the juice of two lemons and the thinly peeled rind, four ounces of loaf sugar and half a pint of boiling water. Strain through a jelly bag to clear. Have a quart mould filled with cold water, turn this out, pour in a little jelly, lay on it a few slices of fruit cut small. Allow this to set, add more jelly and pineapple till the mould is full. Stand till next day before serving.

From Mrs. Colebrook.

Rabbit Pie.—Take the legs from the body above them, and cut up the back into three pieces, place these in a pie dish with a few slices of ham, pepper and salt, a few balls of forcemeat, and hard-boiled eggs sliced, put in a little water or stock, cover with a crust and bake in a well heated oven. When taken from the oven make a small hole at the top of the crust and pour in some gravy made from the bones of the rabbit, and any liver that has been stewed.

Veal Cake.—Take slices of cold roast veal and cut them in squares, cut some squares of boiled ham and season with white pepper and salt, six hard-boiled eggs cut in slices, and place in a basin or mould; have some good gravy, and put in a little gelatine and melt on the stove until dissolved, when add a little chopped parsley, and pour over the veal and ham, and place in the oven for half an hour after which set by in a cool place and turn out when cold before going to table.

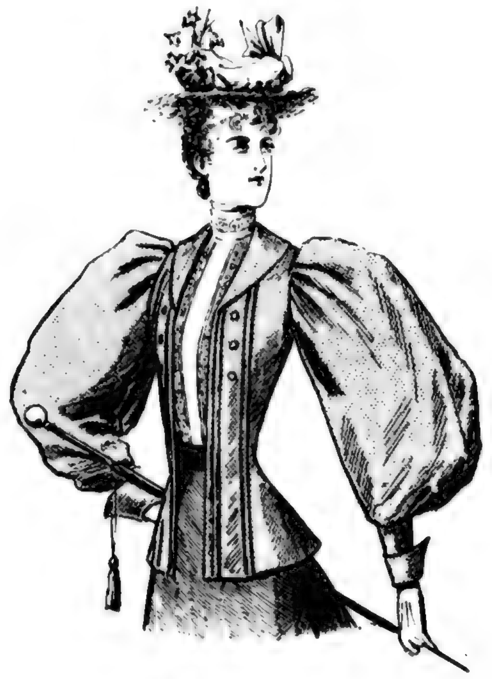
Rice Casserole.—Put three pints of milk in a stewpan with essence of almonds or lemon to taste, then add one and a half pound of rice, which should be washed, picked, and drained, and let it swell gradually in the milk over a slow fire. When tender, stir in sugar to taste, with three ounces of butter (creamed) and the yolks of three eggs, butter a mould, pour in the rice, and let it stand until cold.

Twenty Minutes Pudding.—One egg, its weight in butter, sugar, and flour. Beat the butter to a cream, add the yolks of the eggs, well beaten, and the sugar. Mix all well together, then put in the flour, and beat them well. Butter some tins, or cups, and half fill them. Twenty minutes will bake them. Serve cold.

RECIPES FOR THE MONTH.

Milk Soup.—Place in a perfectly clean saucepan one quart of milk. Beat up the yolks of two eggs with a teaspoonful of flour, and flavour with celery salt and white pepper. Just before the milk boils stir in the eggs, and then be very careful not to let the soup boil or the eggs will curdle, but keep it simmering while you stew two small sliced onions in a little butter. Simmer these in the soup for ten minutes, then strain into the tureen, and serve with tiny croutons of fried bread.

Stuffed Herrings.—Remove the heads and tails from six fresh herrings, the backbones, also the roes. Season the inside of the fish with salt and pepper, stuff them with ordinary herb forcemeat, not too much flavoured, and well moistened with stock. Press the fish together again, egg and breadcrumb, and bake in a greased baking dish for a quarter of an hour in a hot oven. Serve with mustard sauce. The roes should be used for a savoury or breakfast dish.



A Smart Coat.

Open jacket in black alpaca lined with coloured silk. The jacket is made with double box-pleats down the fronts and back, and has a small turned-down revers collar, and bishop sleeves finished off with cuffs. Straw hat trimmed with crépon and flowers. Quantity of alpaca required, 3½ yards.

Price of Flat Pattern, 6½*d.*, *of* Madame Myra, 95, *Regent Street, W.*

Savoury Mutton.—Skin a breast of mutton, remove the bones and fat, flatten the meat on a board and spread it to within two inches of the edge with sage-and-onion forcemeat. Roll the meat and tie it in shape. Put it in a baking tin with some hot dripping in a hot oven, baste it well and bake it, allowing double the time you would if it were to be roasted. Serve with a thick brown gravy.

Stewed Ox Cheek.—Well wash half an ox head, and let it soak in cold water for several hours; then put it in a stewpan with a bunch of herbs, onion, carrot, turnip, and a little bag of celery seed, four cloves, and not more than two quarts of water. Simmer slowly until the meat is quite tender; cut the meat in small pieces, strain the gravy, and put a third of it into a pan with a glass of port or sherry, some forcemeat balls, and the meat. Make very hot, and serve in the centre of a purée of vegetables garnished with fried sippets.

Stewed Breast of Veal.—Cut 2 lbs. of breast of veal in small joints and brown them in butter. Put the meat aside and put into the butter about a pint of young carrots cut in very small dice, about the size of peas. When these are nicely browned put the meat back, add salt and pepper, a bouquet garni, and a little stock. Let the whole simmer for an hour, then add a pint of peas and stew for another hour. Before serving take out the bouquet garni, and pour the meat and vegetables into a deep dish.

Potatoes with Cream.—Boil a sufficient quantity of potatoes in their skins, peel them, cut them in round slices and keep them hot. Then put in an earthenware casserole a piece of butter the size of an egg with a spoonful of flour, salt and pepper, a tiny piece of garlic, and a little finely chopped parsley and chive; stir with a wooden spoon over a slow fire, and when the butter is hot and the flour well mixed with it moisten gradually with half a pint of cream, or of cream and milk mixed. Stir all the time and put in the sliced potatoes to simmer for a few minutes, shaking the casserole now and then.

Grouse Salad.—Take the remains of two cold grouse, cut into neat joints, and the odds and ends into dice. Arrange a bed of shredded lettuce or endive; lay the meat upon this, first dipping the joints into mayonnaise sauce. Sprinkle with two saltspoonfuls of salt, the same of pepper, and pour the remaining mayonnaise sauce over the meat to cover it completely. Sprinkle with coraline pepper and garnish with quarters of small tomatoes and quarters of hard-boiled egg. Half a pint of mayonnaise sauce will be sufficient.

Partridge Cream Soufflé.—Six ounces of cold cooked partridge pounded, add to this three ounces of browned breadcrumbs, pepper and salt; add to the meat and pound together until quite smooth. Beat up the yolks of two eggs, add to them a quarter of a pint of cream, and quarter of a pint of milk, and pour on to the panada and stir until quite smooth. Whisk the whites of three eggs quite stiff and stir in lightly. Fill a mould with it, cover with buttered paper, stand immediately in a pan of boiling water and steam three-quarters of an hour. Garnish with truffles and coraline pepper.

A Sauce for Cold Game.—Chop a small shallot as fine as possible, next mix it with a teaspoonful of made mustard and a tablespoonful of oil, mix thoroughly, add a little salt, a tablespoonful of vinegar, and two of mushroom ketchup.

Cup Puddings.—Beat three ounces of butter to a cream, add two ounces of sifted sugar and three ounces of flour, and mix it with half a pint of milk. Butter some cups, and ornament them with stars of citron; pour in the mixture and bake for twenty minutes. If preferred, omit the citron, and garnish the puddings with a little red or yellow jam.

Rice Meringue.—Place a layer of stewed apricots at the bottom of a china fireproof dish, fill up with rice boiled in milk and beaten up with the yolk of an egg and one ounce of chopped almonds. Beat up the whites of two eggs, place lightly on the top, and bake a nice brown.

Fruity Pudding.—Line a pie dish or plain mould with slices of bread about a quarter of an inch thick. Cut off all crust, and arrange the pieces as neatly as possible. Stew some fresh or bottled fruit with plenty of sugar, either one kind or a mixture of fruit is good. When the fruit is soft, pour while nearly at boiling point into the pie dish. Cover the fruit with slices of bread and then with a piece of paper, place some weights on the paper. When required for use, turn the cold pudding out, and pour over it some good thick custard or whipped cream.

BREAKFAST, LUNCH, AND SUPPER DISHES.

Fish Toast for Breakfast.—Take the remains of any cold fish, free from bones and skin, break it up very small with a fork or pound it. Mix into it a dessertspoonful of anchovy sauce, one of made mustard, a little pepper, salt, and a small pat of butter, and mix quite smooth. Put it into a saucepan with a few spoonfuls of cream and the yolk of an egg; whisk all together. Toast some slices of bread, butter on both sides, and spread the mixture over; have ready some buttered eggs to put on the fish, made as follows:—Break two eggs into a basin, add a small saltspoonful of salt, a dust of pepper, and a large teaspoonful of cream; mix well. Melt a bit of butter, about half an ounce, in a saucepan; pour in the mixture, and stir well over the fire until it is just set, pile over the fish toast and serve very hot.

Egg Butter.—Pound the yolks of two hard-boiled eggs with two ounces of butter and three washed and boned anchovies. Serve on toast.

Ham Butter.—Two ounces of grated ham, two ounces of butter, the yolk of one hard-boiled egg. Pound together until smooth, and colour with a very little carmine. Serve on toast or croutons.

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The Old Dutch Rose Tile Cushion.

ONE day, not long since, there was ushered into my presence a damsel in dire distress. She was one of my workers, confronted with an awful problem: a worked cushion cover, heavy and stiff with embroidery, newly stretched to the very pitch of perfection, not to be crumpled on any account, and scarcely be looked at too hard, such was her pride in it, yet—wanting a stuffing.

The cushion in question was the Old Dutch Rose Tile design that bids fair to become such a favourite, and a detailed description of how it was worked may not come amiss here.

The ground was formed of a piece of my favourite shade of greeny-blue linen, a colour that possesses the faculty of settling down comfortably in any room I have had the pleasure of introducing it to.

The whole of the design was fully filled up, being first carefully outlined in the very best quality of Japanese gold thread, fastened down two strands at a time with almost invisible stitches of gold-coloured horse-tail silk, taken straight across at intervals of an eighth of an inch or so, all ends being tucked through with a large-eyed chenille needle and securely fastened.

All this outlining was accomplished in a frame; not a square lath affair requiring much expenditure of labour in sewing and lacing a foundation, but just one of those comfortable round tambour hoops, beloved of our muslin sprigging grandmothers, in which a small piece of the work may be slipped at a time, and as easily slipped out again. Care must be taken that the linen is put in straight, with the warp and woof at right angles to each other, and not pulled in a diamond slant, or the gold thread will be found to undulate disgracefully when the linen is withdrawn, and yawns and stretches itself into its natural position again. The centres of the eight quaintly-placed conventional roses that garnish this design were made one solid mass of gold, a spiral starting from the centre going round and round until the outer edge was reached. Where the gold thread terminated, the inner one of the twin strands was cut, and taken through some half-inch or so further than the outer one, so as to avoid a sudden and abrupt termination. The stitches were arranged as the spokes of a wheel, thus contributing considerably to the general good effect, instead of detracting from it.

The embroidery silks employed were an immense make of tapestry, in three shades of coppery-red for the roses, two shades of subdued green for the leaves, and a rich gold for the stem that formed a circle within the square. This same stem was worked in row upon row of the stitch so often described as being ideal for bold outlining, and as having a resemblance to chain-stitch, without the machine-like character which makes that useful stitch so very objectionable. It is made in precisely the same way as chain-stitch, only the needle, instead of returning within the loop last made. is inserted just below it on the line to be worked. The same stitch and colour creeps up the stem from which the leaves spring, and then again the same stitch, but not the same colour, one of the reds this time, forms the mid-rib of each leaf, so as to introduce the colouring of the roses more generally into the design.

The leaves are worked in Turkish or herring-bone with each half a different green.

The roses needs must be put back into the frame to work one at a time, for they are done in the famous close basket-stitch so puzzling to describe, and yet so easy to do when once you know how.

First of all, strands of silk must be strained across the petal at intervals of a quarter of an inch, or less, until all is covered, and then other stitches are taken at right-angles to these, covering two strands at a time. The next row includes the last strand taken in, as one of its two, and so on, until it is all filled up like the most even basket-work, with scarce a scrap of the original bars showing. This basket stitchery should not all be of one colour, but the petals should be shaded from the pale red at the tips, to the darkest at the base. When all was done, the linen was placed on a deal table or drawing-board, face downwards, and strained tightly at the corners, and fastened down with drawing-pins quite evenly, well damped with a sponge, and left until quite dry.

It was the immaculate condition thus arrived at that deterred the maiden from essaying the stuffing without advice. Under my sage superintendence she tacked under her edges carefully and evenly, and pinning the cushion inside out, oversewed the edges neatly and almost invisibly with two strands of blue filoselle, leaving only a gap of eight inches or so in the middle of one side unsewn. The hand was then inserted, and the corners were in turn bulged well to the uttermost points inwards with the blunt tips of a pair of round-ended scissors, and the whole then dexterously turned inside out, with scarcely a crease to tell the tale.

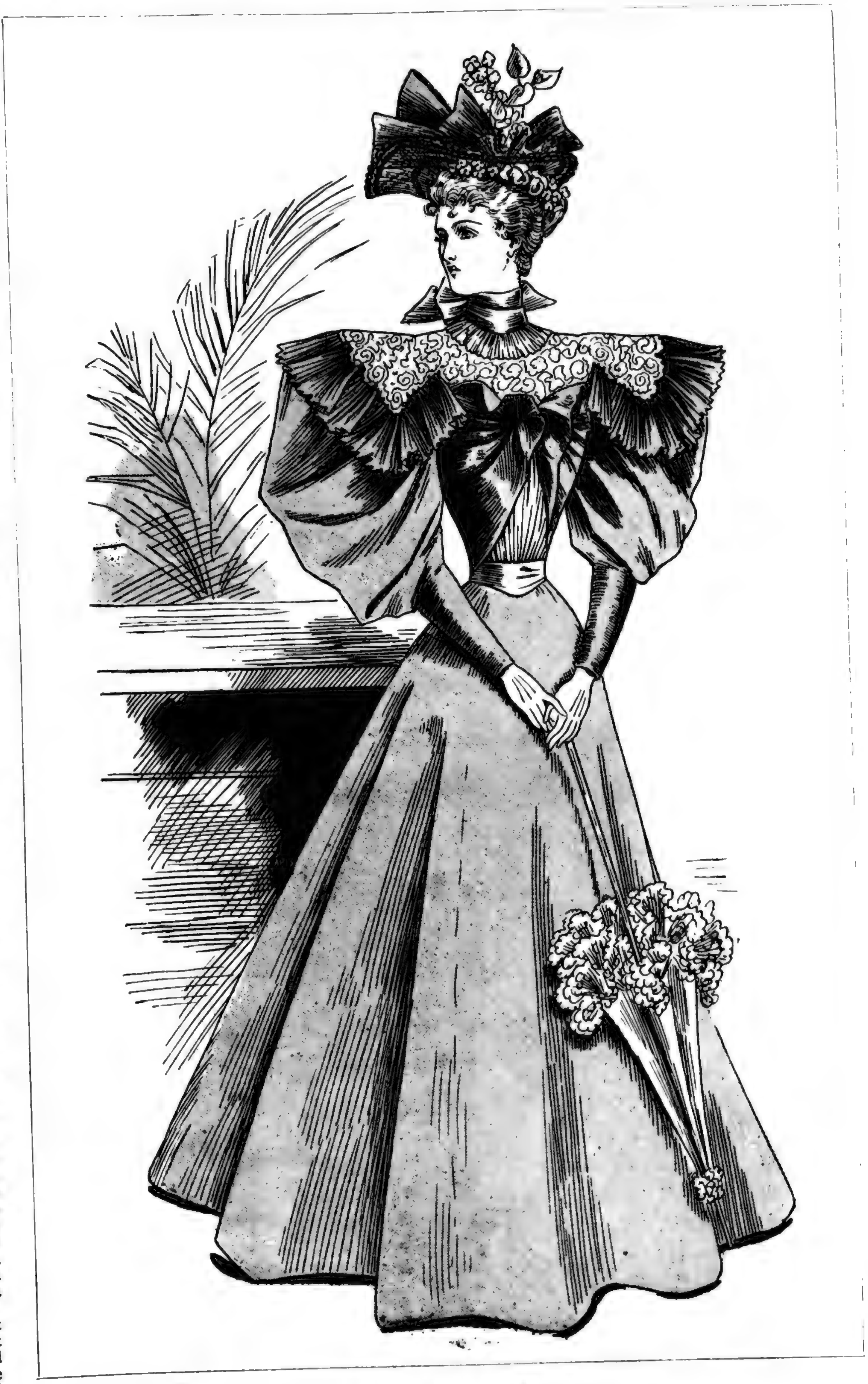
The maiden looked distressed. It promised a puzzling task to insert the plump down cushion, full an inch larger each way than the case it was to fill, into such a small aperture, but this was accomplished successfully, nevertheless, in a way peculiar to myself.

The down cushion was tightly rolled into a long parcel, and secured at intervals with pieces of string tied in bows. Into the hole it crawled with ease, and I, burying my hands inside the case, proceeded to release the bows.

The aperture of eight inches was not sewn up until each corner of the down cushion was politely introduced to each corner of the case, and told to stay there.

Only when the hole was a hole no more, and not to be found until searched for, and the tackings were pulled out, did we bang and slap that cushion about to plump its fair proportions out and toss it triumphantly up in the air—a success!

OLIVE TONGE.



A WALKING COSTUME.

Godet skirt of brown mohair, with pleated blouse of green silk and Figaro of the mohair gathered up and secured with a drapery on the chest. Yoke and epaulets of guipure embroidered with coloured silks and edged with a pleated frill of brown chiffon. Green ribbon collar and belt. Black hat trimmed with ribbon and sweet peas. Quantity of mohair required, 7½ yards.

Prices of Flat Patterns, Skirt, 6½*d., Bodice,* 6½*d., of* MADAME MYRA, 95, *Regent Street, W.*

Myra's Answers on Health and Personal Attention.

Fountain.—Bathe the irritable face with a lotion made by adding one teaspoonful of pure carbolic acid to a pint of rose-water. This should be done night and morning. Be very careful to use tepid water for washing always.

Maypole.—If the treatment does not suit you discontinue it, that is the first and simplest thing to be done, and then try something else. You can safely experiment with ablutions in soft water and an occasional application of Beetham's Glycerine and Cucumber, which is a perfectly safe thing and will probably suit your skin.

Vesta.—Dulness of hair and loss of its bright sheen are, as a rule, due to ill-health. In the lighter shades of hair, however, and in golden browns, we may very often notice a decided tendency to darken without any apparent cause. The best way to keep golden and bronzy tints in the hair is to use Oxyglintine, which harmlessly oxidizes the natural hue to a lighter and brighter shade. It is sent out by Mr. Mason, Pharmaceutical Chemist, Norwich, who will forward a case of it post free to any address for 3*s.* 6*d.*

David.—The perfume of flowers undoubtedly acts as an antiseptic and disinfectant—in many cases very powerfully. Thus there is a reason for the great reputation in which the "Vinegar of the Four Thieves" was formerly held. It is a solution of aromatic odours produced by macerating in strong vinegar various herbs, camphor, etc. Its free use about the person would, we think, to a certain extent, act as a safeguard during the prevalence of epidemics.

Ada.—Mix together ten grains of tannic acid, five grains of boric acid, two drachms of rectified spirits of wine, and about eight ounces of rose-water. Apply to the hands after washing them.

Marie.—Beauté de Jouvence will exactly meet your requirements. It is a cooling refreshing lotion which braces up the skin and removes at once the greasy look. Its regular use will give the skin a pleasing and velvety appearance. It is delightfully prepared. Send postal order for 3*s.* 6*d.* to Mr. Mason, Bank Plain, Norwich, and he will post you a bottle, under cover.

Chris.—An excellent restorer for your faded hair will be Dr. Horn's Acesma, a vegetable stain that does not soil the skin but affects the hair only. Send for it to Cassie and Company, 49, Newgate Street, E.C., and continue the weekly shampooing.

Marie Louise.—There is, as you observe, a certain art in the application of powder; it should be put on quite evenly and then carefully removed from the eyebrows and lashes, from the nostrils, the ears, and from the temples and the nape of the neck, where it shows on the hair, with a fine towel dipped in rose-water. You may safely use rice powder, starch, or either of the toilet powders you name, they are both quite harmless.

Pen and Ink.—1. Yes, the mere leaving off taking beer, sugar and potatoes will have a considerable effect in reducing your size. All starch foods should be avoided as much as possible. 2. The Albion Milk and Sulphur Soap will suit you perfectly.

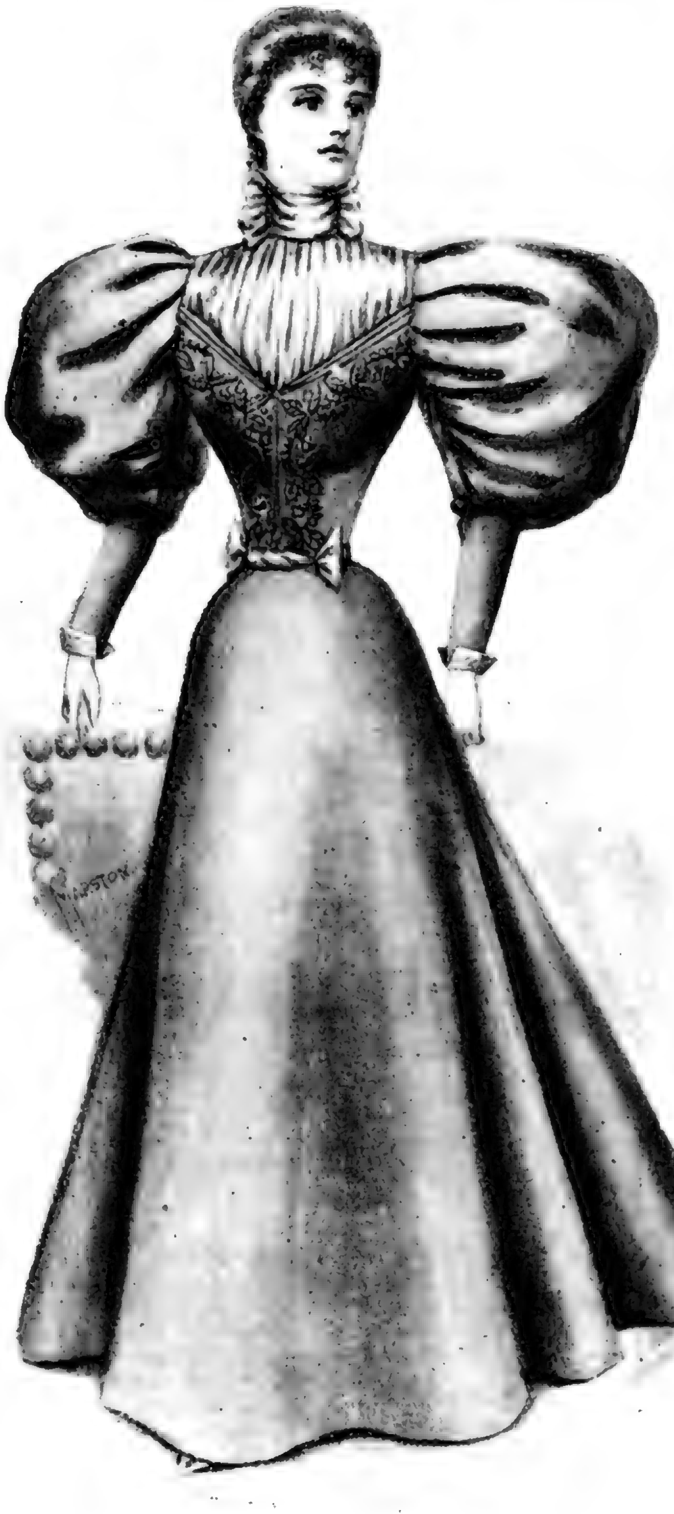
Miss Kitt.—We may repeat a recent answer for the benefit of yourself and others. "The best freckle cure to use is that of which full particulars will be found in Mr. Mason's advertisement in this journal. Its power is to a great extent based on the use of a new scientific discovery—the actual fatty matter of the skin and hair, which enables the remedy to penetrate the epidermis."

Globe-Trotter.—Squeezing the blackheads should only be resorted to when there are very few of them, as in your case. Use Dr. Horn's Skin Food, it is an admirable remedy for wrinkles, acute acne and eczema.

Cloud.—1. You have been using it much too often. Use it now at longer intervals, and diluted with an equal bulk of water. This plan will soon bring up the shade. 2. See answer to Miss Kitt.

Cuckoo.—Sea-sickness may to a great extent be prevented by careful dieting and a few other precautions before starting on a sea voyage. There is a capital little book on the subject by Dr. Thomas Dutton, which you should study. The cure to which you refer is "Yanatas," which you can obtain of any chemist for 2*s.* 9*d.* per bottle.

Carmen.—1. Try the effect of gargling and rinsing the mouth several times a day with eau de Cologne and water; the solution must of course be very weak. 2. Even the most harmless powder should be removed from the face at night, by washing it off with warm water, with eau de Cologne or toilet vinegar added to the water. If the skin is dry, now is the time to rub in the cream or creamy lotion, if you employ anything of the kind. 3. After washing the ears rub them well with a hard towel, this will help to preserve the rosy tint.



A Smart House-Gown.

Skirt of dark green cloth and corselet bodice to match embroidered with jet. Cloth sleeves with embroidered cuffs. Chemisette and collar of turquoise blue silk and belt to match with twisted strap across the front. Quantity of cloth required, 7½ yards.

Prices of Flat Patterns, Skirt, 6½*d., Bodice,* 6½*d., of* Madame Myra, 95, *Regent Street, W.*

Bluebell.—1. Peel half a dozen fresh cucumbers, cut them in thin slices, put these in a glass jar, fill with rectified spirits of wine, cover closely and make the jar air-tight, and let it stand in the sun for three days. Then strain into bottles for use, and apply night and morning. The lotion being made with spirit will keep well. 2. Yes, milk is excellent for the complexion and keeps the skin soft and smooth.

Amelia B.—The choice between low and high heels depends very much on the shape of the foot. If the instep is high the heel should also be high, low heels would add to the fatigue of walking. But if the instep is not much arched the heels of the chaussure should be chosen in proportion, and for those who are flat-footed heels should be suppressed altogether.

Rachel.—A perfect hair dye should conform to these three conditions:—1st, it should be in only one solution, and easy to apply; 2nd, it should be quite harmless, both to hair and health; 3rd, its effect should be permanent, so as to need very occasional application only. Most hair dyes are wanting in one or more of these three points. One that *does* conform to them, and which we can recommend as being one of the most reliable hair dyes we know, is the Garrison Hair Dye, prepared by Mr. Mason, Pharmaceutical Chemist, Norwich. He sends it post free for 3*s.* 6*d.*

Pax.—Here is a lotion for acne which we believe to be thoroughly good, and which you can prepare yourself and use every night:—Boric acid, 5 grains; solution of ammonia, 5 drops; simple tincture of benzoin, 15 drops; rectified spirits of wine, 1 ounce; tannic acid, 10 grains; essential oil of lavender and of rose geranium, of each 5 drops. Make this up to 8 ounces with rose-water or elder-flower water.

Mrs. M.—Yes, Dr. Horn has some capital specifics for dandriff, a Scurf Cream and a Scurf Lotion. The first is to be used if the dandriff takes the form of dry scales like bran, but if the skin of the head has a greasy coating, then use the lotion in the manner prescribed. In either case send for the remedy to Cassie and Company, 49, Newgate Street. The children should have a nourishing diet and spend the greater part of the day in the fresh air.

Flossie.—1. Caffeine is a very fine remedy for headache, but do not take it in the evening, as it may cause you a sleepless night. 2. Wash the head every week with soap and borax, or with the new Borax Soap, which has the same cleansing effect.

R. F. L.—Superfluous hair can be removed by means of a depilatory. An excellent one is that prepared by Mr. Mason, Pharmaceutical Chemist, Norwich, who will send a bottle, post free and under cover, to any address, on receipt of 2*s.* Its occasional use will completely remove the unsightly blemish of which you complain.

Ariel.—Bathe the eyes frequently with milk and water, and give up reading and fine needlework for a time. You should spend more time out of doors; romping games with your little sisters would be much better for you than improving your mind at the cost of your health and eyes.

C. B.—If you wish to keep your teeth in perfect condition you must clean them thoroughly at least twice a day; a few drops of eau de Cologne in the water are a great improvement, and the brush should be tolerably hard, although this to a great extent must depend on the condition of your teeth and gums. The dentifrice you name is very good you need not make any change.

Audrey.—The great point, indeed half the battle, in the speedy cure and removal of sunburn and tan is the *immediate* application of the remedy, which should always be at hand for the purpose. An exceedingly useful cosmetic for the removal of tan, redness, roughness, and sunburn you will find in Dr. Anna Kingsford's Emulsine of Cucumber, described in Mr. Mason's advertisement. No one travelling or at the seaside should be without it. You will find it also most effective for mosquito and gnat bites.

Veronica.—Nothing will so surely improve the shape of the nails as careful attention in cutting them, and in pushing back the skin at the base of the nail after washing the hands. A little oil or cold cream may be rubbed into the nails at night, and they should be polished with chamois leather.

Lady Elizabeth.—Walnut juice is a very old and very useful hair stain, but seems to want power and depth of colour on the hair. After a number of experiments with it, Mr. Mason, Pharmaceutical Chemist, Norwich, has found that by making a compound extract of walnut juice and nutgalls, very deep and rich browns may be given to the hair.

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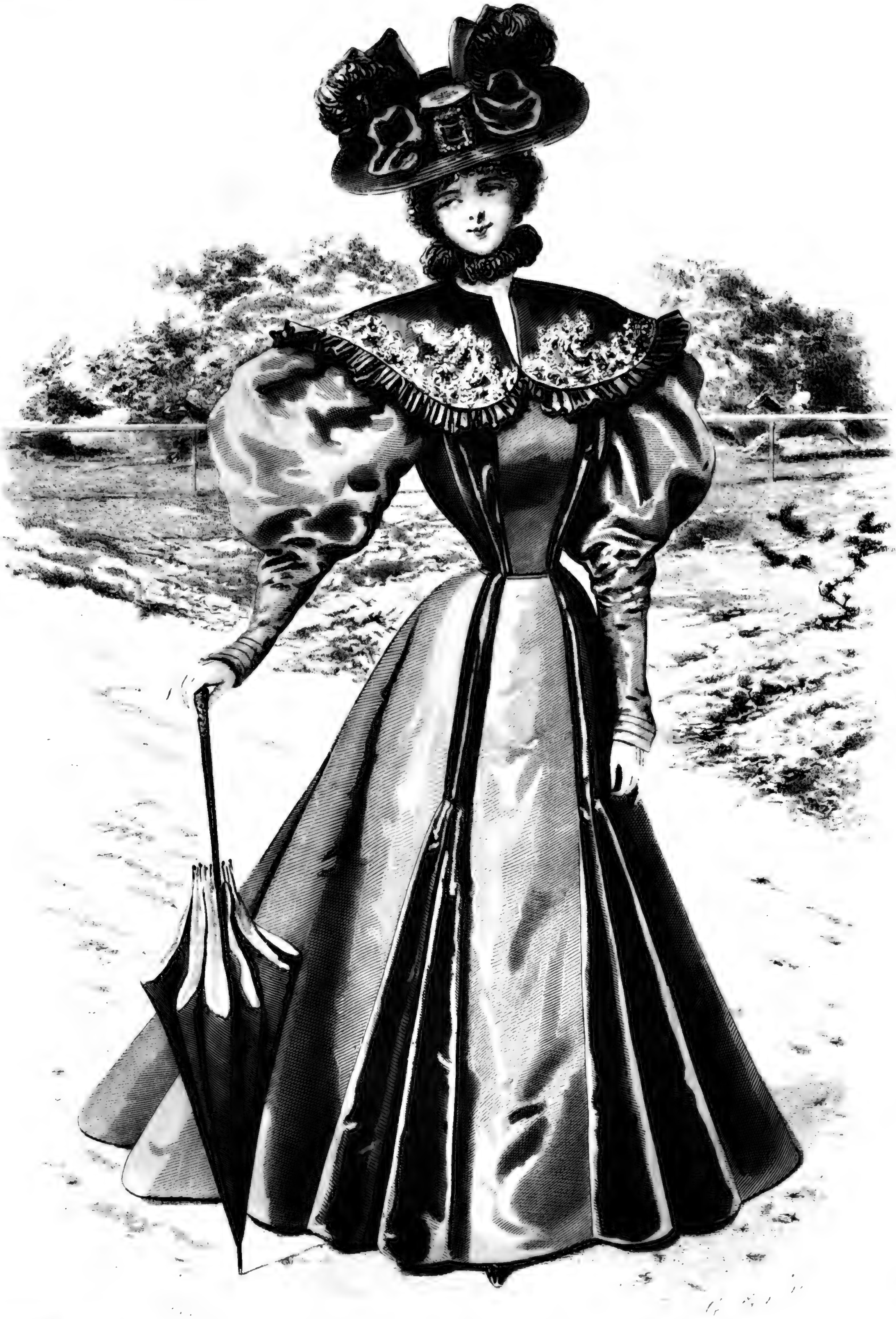
Supplement to MYRA'S JOURNAL, THE LEADER OF FASHION September 1st 1895



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DESCRIPTION OF THE NEEDLEWORK DESIGNS.

HUCKABACK WORK.

HUCKABACK work is very little known indeed, and that little as a rule is comprised in work done in cross-stitch. Now cross-stitch can be easily done upon it, as in good huckaback, where the weaving is regular, the small sections form correct guides for the crosses. But what is so very seldom seen, and which very few people know much about, is the very lovely work which can be done upon huckaback without the use of cross-stitch at all.

The spray seen in our illustration No. 1 is an excellent example of how this work can be done.

This spray of mountain ash is a transfer design which, having been carefully ironed out upon huckaback towelling, is embroidered entirely in crewel wools.

A few shades of dull greens are used for the leaves. Each set of leaves is done in one shade of green, the vein up each leaf being worked in a lighter or darker shade to accentuate it. The berries are worked in one shade of red. All the leaves are worked in long and short stitch, well known to all who do crewel work.

The stems of the leaves are done in stem-stitch, the main stalk being worked in two rows of rope-stitch. The berries are done in flat-stitch.

The darning of the linen is done in light red filoselle silk, about four threads being taken at a time.

Such is the spray before you. Now for a more detailed explanation of the embroidery itself and the material upon which it is executed.

Huckaback towelling can be had at most drapers' shops in dead white and unbleached, the latter being whitey-brown, which we prefer for embroidery.

It can be had in several qualities, and we always advise the selection of the best. The difference in cost is very trifling, and the difference it makes to the appearance and durability of the work is very great. The weaving is close or coarse, the former being preferable, and as the small pattern of knots is large or small, we generally like the former for most articles which look well in huckaback embroidery. This huckaback can be had by the yard, or in lengths, ready fringed out for towels. The latter, when embroidered, do for over towels, but for ordinary articles of embroidery that by the yard is the better.

You can use any designs you like, conventional or natural, upon huckaback, selecting always by preference those which are clear and not in any way obscured by crossing of many leaves and stems or the pattern too close in design. Many transfer designs answer capitally, and we must remind our readers that they come off best if ironed off on a hard surface. If you try and take them off with a blanket or cloth underneath, the chances are against their coming off clearly.

Embroidery can be done in a variety of materials upon huckaback. If the article is likely to want washing, you should choose that which will bear the wash-tub. Cotton filoselle answers capitally for the darning, using it as you cut it. The design itself can be worked in embroidery cotton if you prefer it, or flax or washing silks.

Should the article not be intended for washing, then you are free to embroider as you please and with what you like. You can do your design as richly as you wish, employing gold cord, jewels, silk, or chenilles of any kind, and then darning the entire groundwork with filoselle. The latter is so soft and looks so well if several threads are used, that we always use it in preference to any other for groundings.

When you are going to place a design on the huckaback, you must decide which way you wish the darning to be, either lengthways or across. For a border, across is much prettier than lengthways, while for a cushion cover the latter is the better way.

The articles for which huckaback work is suitable are very many—cushion covers, small table covers, tea cosies, work-bags, sachets of all kinds, bedspreads, couvre pieds, bracket and table borders, etc.

The design itself can be embroidered in any way you please. You can use crewel stitches, as in our illustration, or else any of those comprehensively included in the term Mountmellick stitches. As it must, however, be borne in mind that it is well to have the pattern of a somewhat heavy character, so as to be boldly thrown up by the darned ground, it is well to choose stitches which adapt themselves to this purpose. Crewel-stitch, satin-stitch, plait-stitch, feather-stitch done closely, herring-bone, etc., are all excellent, while rope-stitch done in single or double rows does well for stems.

On large articles upon which you have placed very bold designs you can vary the grounding very much indeed, and we give here some illustrations which will serve as examples of this, as well as some others that in themselves can be used for huckaback work without any design being placed on the article to be decorated.

If you look at the way the needle goes in No. 2. you will see exactly how this pretty grounding is done. The needle goes under the transverse threads from left to right. Do not draw your thread too tightly, and on the other hand remember your grounding threads must never be so loose as to form loops or tie unevenly.

No. 3 is rather like herring-bone, only that you work from right to left instead of *vice versa*. This stitch can be varied *ad infinitum*, and if you have different colours to work with which contrast or harmonize well, you will get some very pretty effects.

No. 4 shows herring-bone done in rows of alternate blue and terra-cotta silk. We must remind our readers that in this and the stitches done generally for grounding or simple patterns, the needle never pierces the huckaback, excepting in a small back-stitch, as in the second row of No. 3. The stitches are made by the needle going under the small bar-like pattern in the weaving. For the execution of many of them a blunt-pointed needle, such as a rug needle, is better than one with a sharp point.

No. 5 shows another variation of No. 3; No. 6 resembles No. 1, only that the needle being passed up and under the woven bar, a difference is made from No. 2.

No. 7 is only snail-trail done in rows. Snail-trial is done as follows—we quote some good directions for its working:—

"Bring up the cotton on the right side of the material on the traced line, hold the cotton under the thumb of the left hand, and passing the needle over the cotton held by the thumb insert it in the material on the left-hand side of the line about one-eighth of an inch from where it was before brought up and bring it up on the opposite side of the traced line, it thus passes below the material and below the cotton held by the thumb and over the cotton that is threaded in the needle, draw through, and by this process a long straight stitch and a small loop-stitch will be formed, again hold the cotton under the thumb, and continue; the needle is set in only a very slightly slanting direction upon the guiding line."

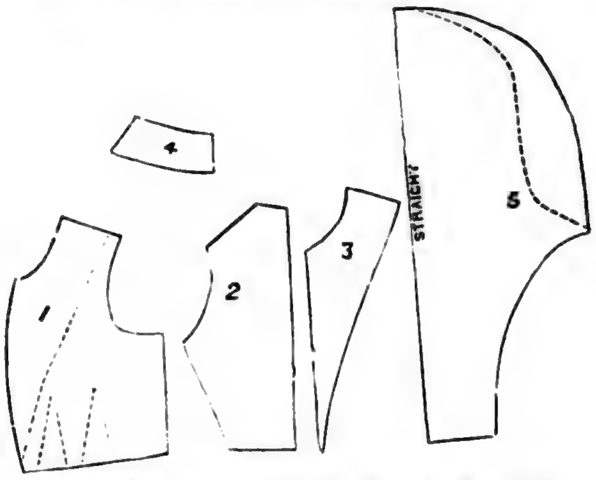

DIAGRAM OF THE CUT-OUT PAPER PATTERN.

After practising this stitch on any ordinary piece of material, work it on huckaback, only taking your needle under the bar and not through the huckaback.

No. 8 explains itself as being a variation in the way the needle is taken under the bars.

The three rows of simple darning underneath are the same as in the grounding of the spray.

In darning you should always use a long darning needle or what is called a straw needle, as then you can take up several bars at a time.

Variation in darning can be formed by having alternate lines of two colours or two shades of one colour.

Now as to the colours for darning there is something to be said. Many a colour which looks very pretty in skein or reel does not answer well for darning. Contrasts or good harmonies should be selected, and in darning take several threads of filoselle at once, or use coarse silk, for fine threads have little or no effect.

Old gold answers almost for any colour, and is particularly beautiful as a grounding for white or red flowers, and if the design is worked in yellows, red is a capital ground.

A lighter or darker shade of the same colour in which the design is worked sometimes looks well, but as a rule another colour is better.

You will often find it better to do all your darning first, after the pattern is placed on the huckaback and not after the embroidery is done, as the latter gets rubbed with the handling required for the grounding, which is rather a lengthy process.

NO. 9. CROCHET LACE FOR TRIMMING PILLOWS.

This trimming is worked backwards and forwards the width of the lace, in about No. 20 cotton, with a steel crochet-hook to suit.

1st row: make a chain of 23 stitches, on it work 5 chain, 11 treble (the 1st on 3rd chain of foundation), 2 chain, miss 2, 3 treble, 2 chain, 3 treble, turn.

2nd row: 5 chain, 3 treble in 2 chain, 2 chain, 11 treble (the 2 first in 2 chain), 2 chain, 3 treble.

3rd row: 5 chain, 3 treble, 2 chain, 11 treble 2 chain, 3 treble, 3 chain, 3 treble, all in loop of 5 chain, turn.

4th row: 5 chain, 3 treble, 3 chain, 3 treble in 3 chain, 2 chain, 11 treble, 2 chain, 3 treble, 2 chain, 3 treble.

5th row: 5 chain, 3 treble, 2 chain, 3 treble, 2 chain, 11 treble, 2 chain, 3 treble, 3 chain, 3 treble in 3 chain.

6th row: 5 chain, 3 treble, 3 chain, 3 treble in 3 chain, 2 chain, 11 treble, 2 chain, 3 treble, 2 chain, 3 treble, 2 chain, 3 treble.

7th row: 5 chain, 3 treble, 2 chain, 3 treble, 2 chain, 3 treble, 2 chain, 11 treble, 2 chain, 3 treble, 3 chain, 3 treble in 3 chain.

8th row: 3 chain, 3 treble, 3 chain, 3 treble in 3 chain, 2 chain, 3 treble, 2 chain, 11 treble, 2 chain, 3 treble, 3 times.

9th row: 5 chain, 3 treble, 2 chain, twice, 11 treble, 2 chain, 3 treble, 2 chain, 3 treble.

10th row: 5 chain, 3 treble, 2 chain, 3 treble, 2 chain, 11 treble, 2 chain, 3 treble, twice.

11th row: 5 chain, 3 treble, 2 chain, 11 treble, 2 chain, 3 treble, twice.

12th row: 5 chain, 3 treble, 2 chain, 3 treble, 2 chain, 11 treble, 2 chain, 3 treble.

These 12 rows complete a scallop. Work sufficient scallops for the side of the pillow, and for the corner repeat the 5 first rows; then:—

6th row: 5 chain, 3 treble, 3 chain, 3 treble in 3, 2 chain, 11 treble, 2 chain, 3 treble, 2 chain, 3 treble, turn.

7th row: 5 chain, 3 treble, 2 chain, 3 treble, 2 chain, 11 treble, 2 chain, 3 treble, 3 chain, 3 treble in 3, turn.

8th row: 5 chain, 3 treble, 3 chain, 3 treble in 3, 2 chain, 3 treble, 2 chain, 11 treble, 2 chain, 3 treble, turn.

9th row: 5 chain, 11 treble, 2 chain, 3 treble, 2 chain, 3 treble.

10th row: 5 chain, 3 treble, 2 chain, 3 treble, turn.

11th row: 5 chain, 3 treble, turn.

12th row: 5 chain, 3 treble, 3 chain, 3 treble in 5 chain, 2 chain; attach to 3rd of last 11 treble; work 2 single on next two of 11, turn.

13th row: 2 treble in 2 chain, 2 chain, 3 treble, 3 chain, 3 treble in 3 chain.

14th row: 5 chain, 3 treble, 3 chain, 3 treble in 3, 2 chain, 6 treble; attach to 8th of 11 treble, work 3 single on last 3 of 11, turn.

15th row: 8 treble, 2 chain, 3 treble, 3 chain, 3 treble in 3.

16th row: 5 chain, 3 treble, 3 chain, 3 treble in 3, 2 chain, 10 treble; attach the last to 3rd of 5 chain at commencement of 9th row; work single crochet in first 2 of 5 chain, down the side of 3 treble, and on last 3 of 5 chain of 7th row, turn.

17th row: 2 treble, 2 chain, 11 treble, 2 chain, 3 treble, 2 chain, 3 treble, turn.

18th row: 5 chain, 3 treble, 2 chain, 3 treble. 2 chain, 11 treble, 2 chain, 2 treble, attach to 5 chain of 5th row, single crochet on rest of five chain, and side of trebles of 4th row, turn.

19th row: 5 chain, 3 treble, 2 chain, 11 treble, 2 chain, 3 treble, 2 chain, 3 treble, turn.

20th row: 5 chain, 3 treble, 2 chain, 3 treble, 2 chain, 11 treble, 2 chain, 3 treble. Commence again at 1st row of scallop.

DESCRIPTION OF THE COLOURED FASHION PLATE.

SKIRT and bodice of rich gros-grain in a reddish violet shade, with short rounded shoulder cape in dark blue embroidered at the edge and bordered with a pleated frill. Bretelles on the bodice drawn in at the waist and falling in fluted panels to the edge of the skirt. Velvet hat trimmed with bows of silk, feathers and an artistic buckle in front.

DESCRIPTION OF THE CUT-OUT PAPER PATTERN.

THE pattern is that of the bodice of the cycling costume, fig. 4 of the Lesson in Dressmaking. The bodice is formed of two pieces only, the front, 1 of the diagram, fitted by two darts, and the seamless back, 2, stretched to fit the figure. These are made up on a lining cut in the ordinary way with side-pieces. No. 3 is half the plastron fastened on one side and covering the centre fastening of the bodice. The plastron and its lining are cut alike, and the flat piping of cloth that gives the effect of a box-pleat down each side is introduced between them. No. 4 is the collar; No. 5 an ordinary coat sleeve which we think will be more useful than the puffed sleeve of the illustration. The sleeve is cut with the fold down the back following the straight, or selvedge, line of the material.

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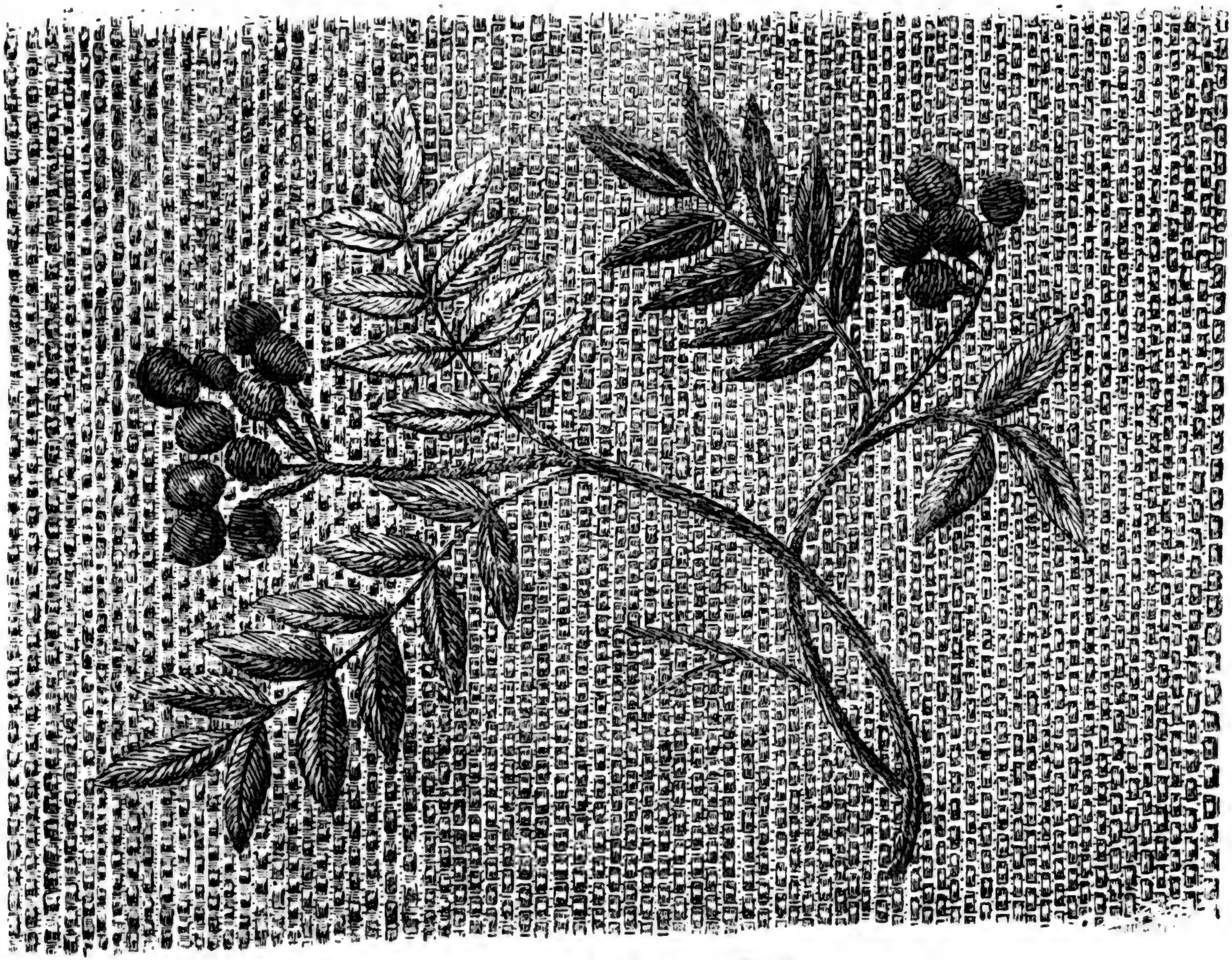
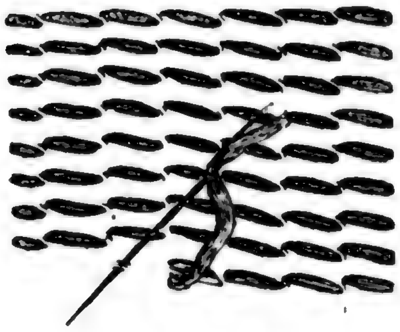
NOVELTIES IN NEEDLEWORK.



No. 1. Spray in Huckaback Work.



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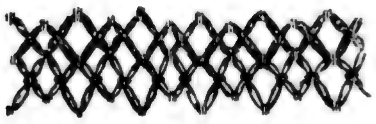

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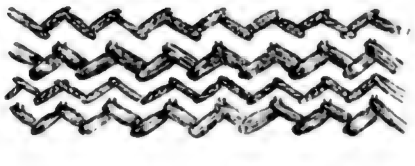

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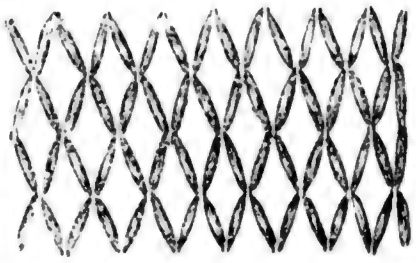

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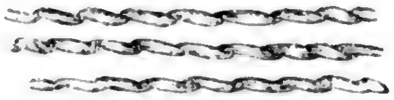

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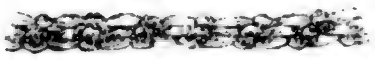

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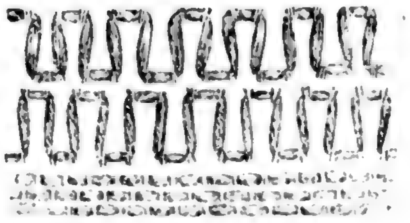
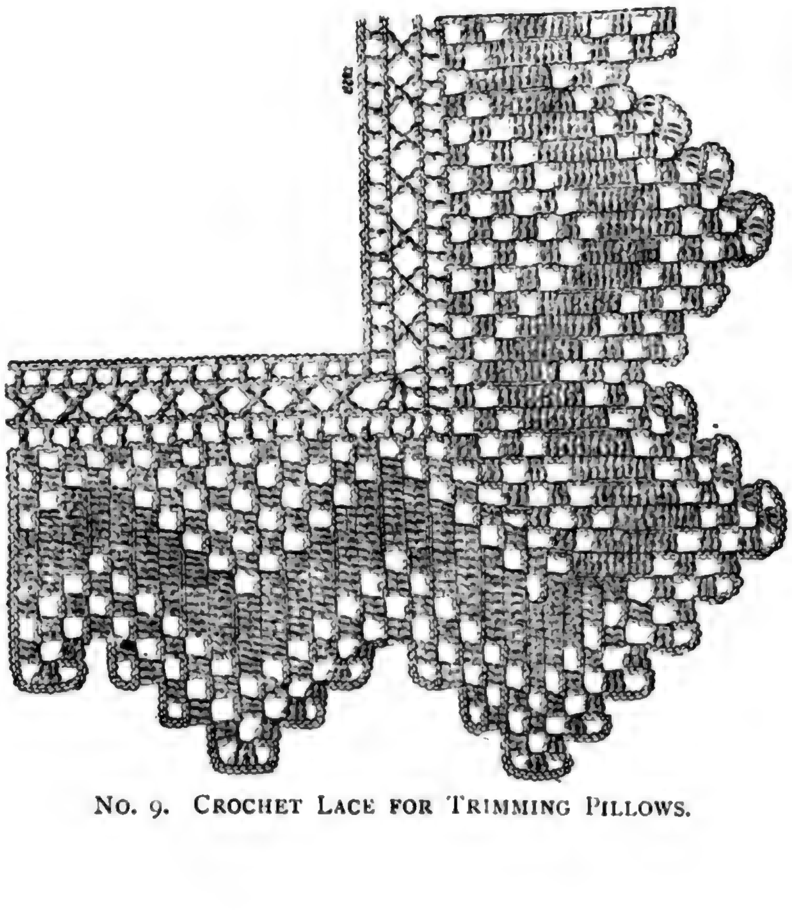
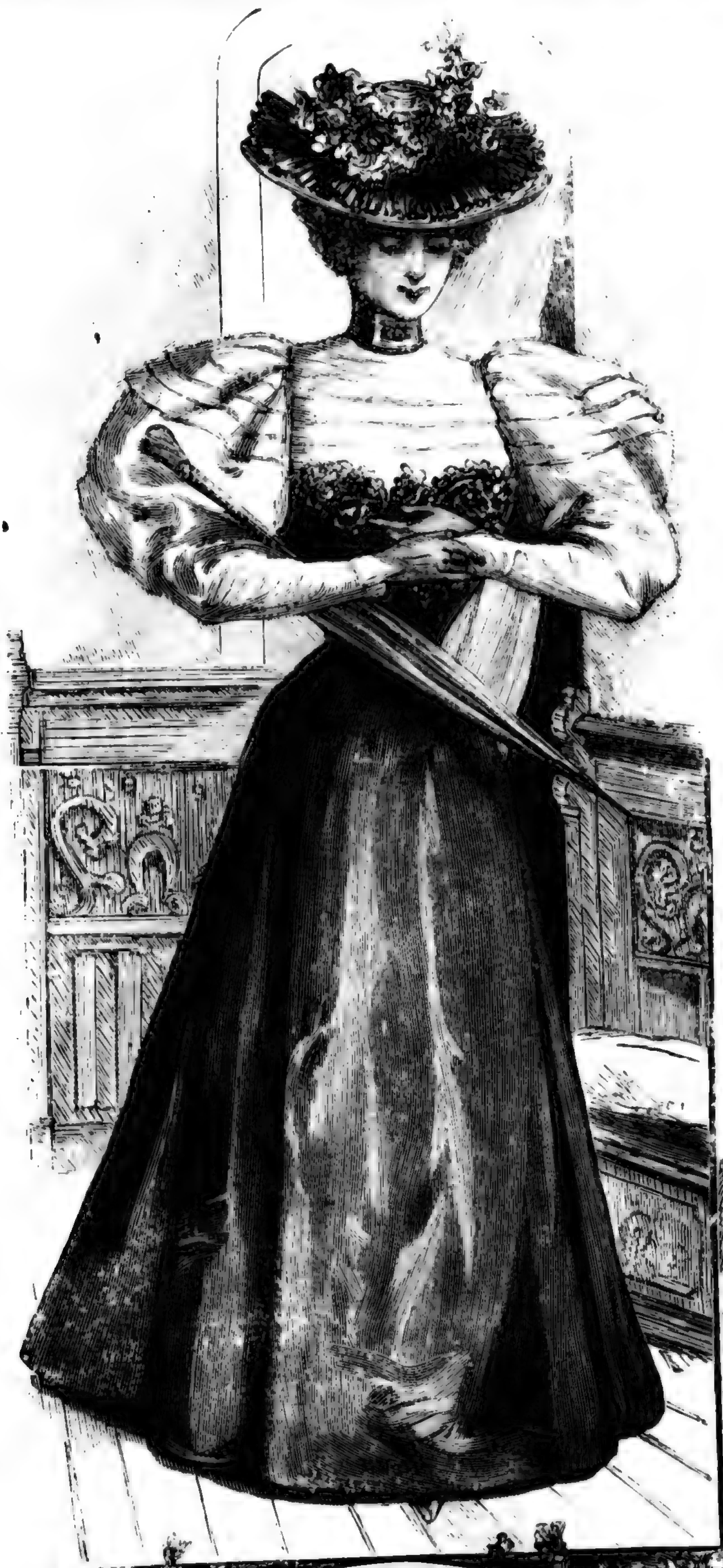


No. 8.

Group of Stitches for Huckaback Work.



No. 9. Crochet Lace for Trimming Pillows.



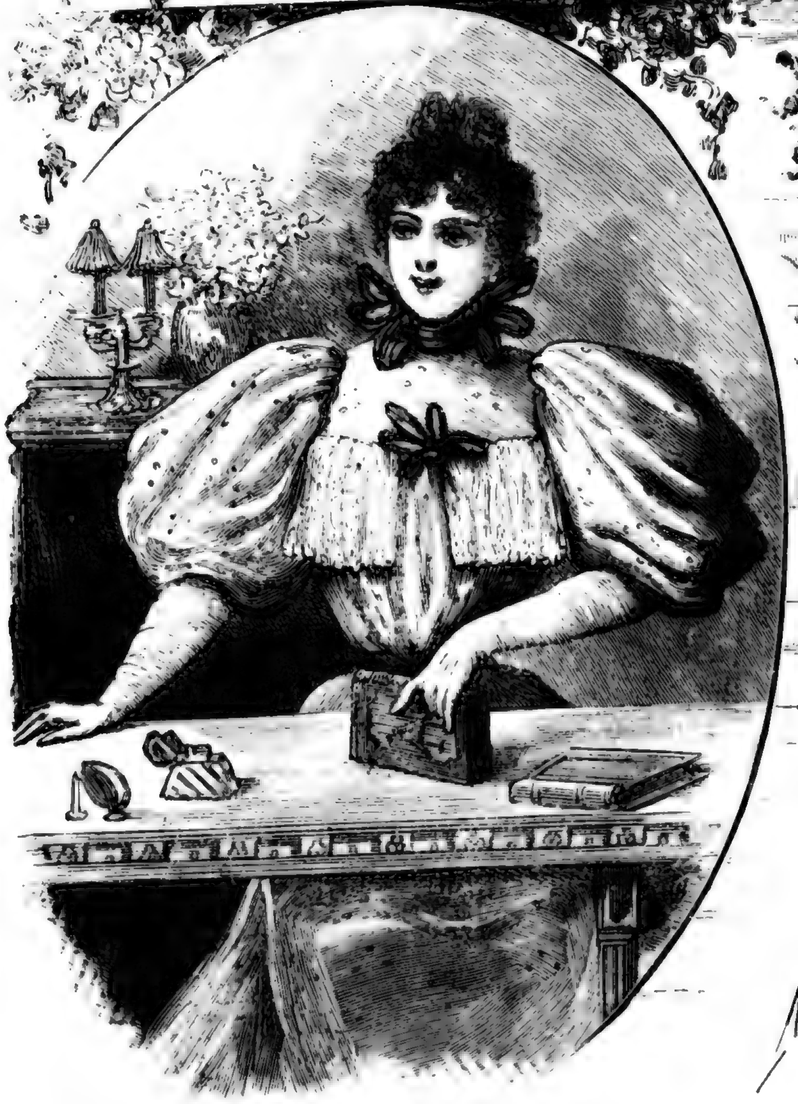
DRESSES FOR COUNTRY-HOUSE VISITS.

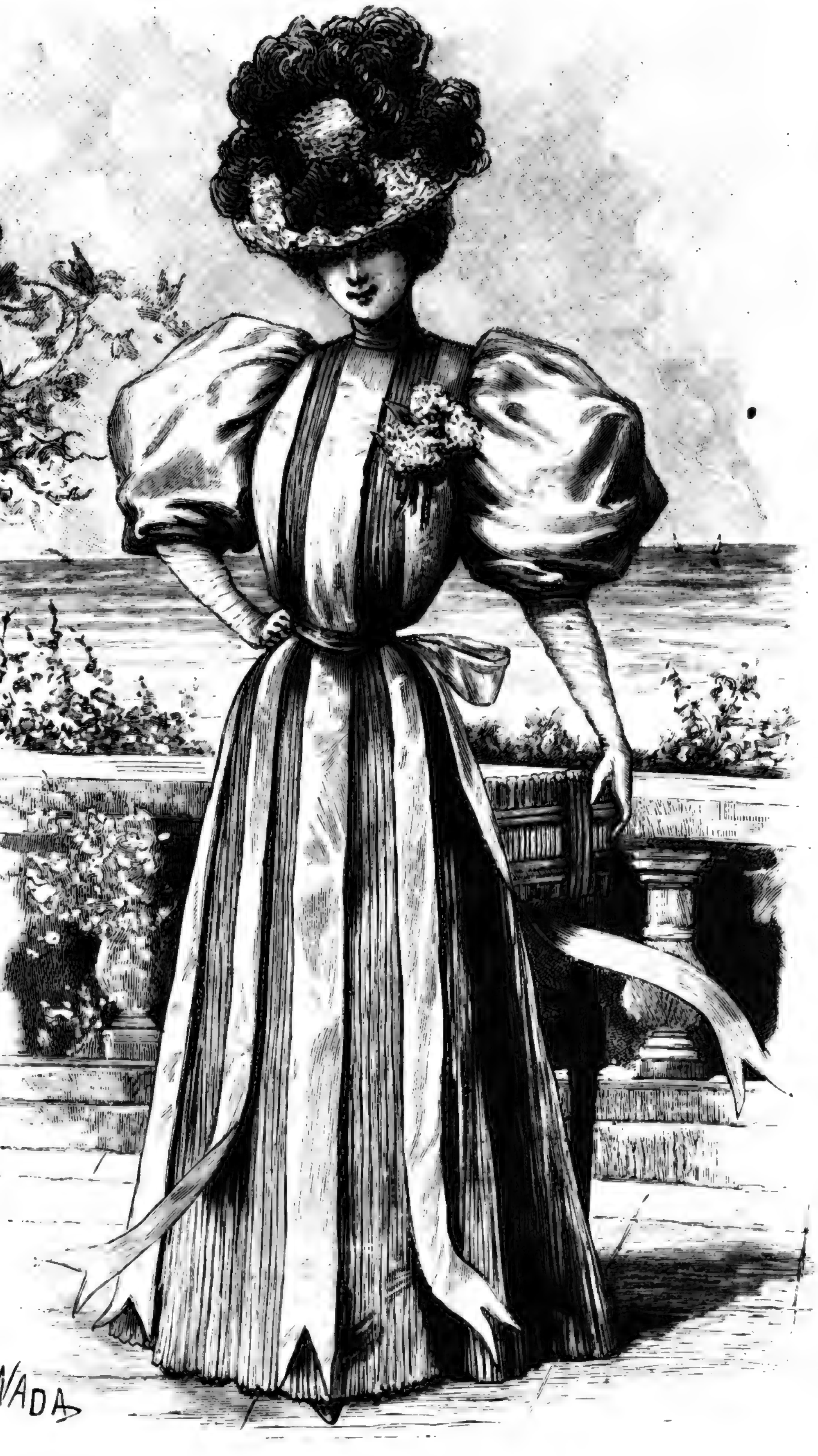
Fig. 1. Skirt of black peau de soie made moderately full and corsage of pink glacé silk. The yoke is made with three folds across the chest, and these folds are repeated round the upper part of the sleeves. Corselet of black guipure embroidered with jet and paillettes. Black satin collar with paste buckle. Pink straw hat trimmed with black lace and shaded convolvulus. Quantity of black silk required, 12 yards; pink silk, 6 yards.

Fig. 2. Indoor dress of mauve embroidered batiste; full skirt and blouse bodice gathered at the waist. The front is mounted on a yoke of the batiste fastened on the left shoulder; lace berthe in front open in the centre. Belt, collar and bows of black gauze ribbon. Elbow sleeves. Quantity of batiste required, 13 yards.

Fig. 3. Skirt and blouse of graduated accordion-pleated pale green crépon; the bodice and skirt striped with bands of ivory-white ribbon with collar and belt to match, the latter tied with bows and long ends at the back. Puffed elbow sleeves of ivory-white silk. Gold-coloured straw hat trimmed with ivory lace, black feathers and pink satin. Quantity of crépon required, 10 yards.

Prices of Flat Patterns, Skirts, 6½*d., Bodices,* 6½*d., of* MADAME MYRA, 95, *Regent Street, W.*





NADA

DESCRIPTION OF OUR ARTIST'S SKETCHES.

Costumes for Country-House Visits.

Fig. 1. Evening dress of heliotrope gros-grain, the skirt ornamented on each side with two narrow panels of cream lace striped across with bands of pinky heliotrope ribbon velvet. Bodice of silk with full front and puff sleeves. Berthe and epaulets of cream net and lace; belt of velvet and strap bow to match on the left shoulder and sleeve, a large spray of chrysanthemums on the right side.

Fig. 2. Godet skirt of green and pink chiné silk; bodice of pink silk covered by a blouse of white net sewn with pearl drops; sleeves of pink silk and net to match. Bretelles of green satin ribbon embroidered with pearls crossing the belt and continued to the feet on each side of the front breadth. Pink roses on either side of the chest and over the left shoulder.

Fig. 3. Skirt and coat of brown cloth; the skirt pleated on the hips and secured with buttons. Two bands of jet trimming on the fluted basque. New curved revers of ochre-yellow cloth trimmed with jet and yellow cloth cuffs; the fronts of the coat turned back and lined with cloth. Chemisette of yellow silk and black lace. Ruffle of black and white lace. Straw hat trimmed with shot silk bows and single dahlias and grasses.

Fig. 4. Blouse of white muslin spotted with black, the bishop sleeves gathered at the shoulder. Bretelles of black satin ribbon with knots and ends at the shoulder and waist; satin collar and wristbands with knots and ends to match.

Fig. 5. Afternoon dress of plain or shot silk, godet skirt and bodice arranged in soft folds on either side of a white satin plastron. Puffed elbow sleeves; collar of white satin with chiffon rosettes. Corselet of cloth or velvet a shade darker than the silk, open in front, the points at the top ornamented with buttons. Straw hat trimmed with black feathers and coloured flowers.

Fig. 6. Dress of black and white or coloured check silk, plain skirt and bodice and sleeves with double puffs. Open bodice of black satin with steel buttons secured with straps on the bust and above the waist; two panels of black satin on either side of the skirt; collar, sleeve bands and cuffs to match.

Fig. 7. Cloth dress, the skirt made with a box-pleat in front. Bodice of the cloth, or of light silk, with cloth sleeves. White silk box-pleated vest and double revers and white ribbon belt and collar. Toque of rough straw trimmed with ribbon bows, wings and flowers.

OUR PRIZE COMPETITION.

THE first award in the Prize Competition for the most original and best worked cover for a sofa cushion falls to Miss Oliver, of 2, North Road, Surbiton, whom we have much pleasure in congratulating on having thus obtained two first awards in the series of eight competitions for the cumulative prize of £15.

Miss Oliver's cushion cover is in blue linen, the design is an arrangement of two dragons with flourishing tails; the dragons are appliqué in shades of green, and are very cleverly worked up with flax thread in shades of blue, terra-cotta and red gold. The border is formed of two rows of silk braid, one green, the other terra-cotta. The design is exceedingly bold and original, the colouring striking but harmonious, and the execution of the many varied stitches everything that could be desired; the first award is well earned.

All the competitors have complied with our request to execute their work with Harris' Flax Threads, but many have gone even further than this and have worked their designs on Harris' materials. Two capital specimens of work are the cushion covers sent by Mrs. and Miss Rettich, of Streatham Common, both of whom have selected Harris' silk and thread material for the background of their work. Mrs. Rettich sends a quaint design in shades of blue and yellow on blue and white shot material; Miss Rettich's work, which for beauty of design and execution ranks next to that of Miss Oliver, has carried out a bold conventional floral design, drawn by herself, in shades of green and brown shading off to pale lemon on an écru and white shot ground. The effect is excellent. Miss Giles' parrots in shades of pink, blue, green, etc., on pink linen, are very original, clever and well worked. Mrs. Dickinson Heelis sends a pale green linen shoulder cushion cover, with a group of salmon-pink fishes on one side and a Japanese design with chrysanthemums, in pink, white, green and yellow, on the other side; a very tasteful and harmonious piece of work, and well executed.

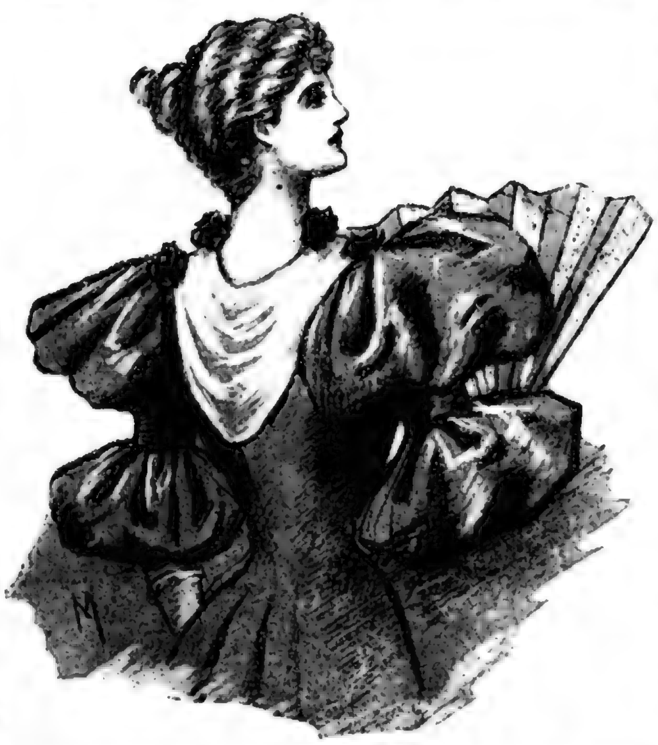
An exceedingly clever and well executed design of brown owls and small birds on the branch of an oak tree is sent by Mrs. R. E. Colebrook; we regret that such beautiful work should have been expended on a design that, although quaint, is inartistic and unsuitable for the purpose of a cushion. The sharp claws and beaks would be exceedingly uncomfortable and ruinous to the clothes of anyone attempting to lean against a cushion so decorated, and the careful copy of natural objects is rarely successful in needlework from the artistic point of view.

This concludes the number of competitions that have any special interest in design or execution.

The competition for this month is on new lines; we invite competitors to send a pair of knitted silk socks for gentlemen's evening wear; the socks may be in any colour and in plain ribs or fancy patterns, and they must reach us not later than October 4th. So many ladies are good knitters that we shall expect a number of our subscribers to take part in this competition.

Holiday Literature.

THE kind of literature that appeals to the average reader at this time of year is that which takes the form of a reliable guide-book. What delightful journeys may be taken, in imagination, as one turns over the leaves of such a book, and what really possible trips may be worked out from the capitally illustrated Tourist Guide to the Continent edited by Percy Lindley and published at *6d.* with the authorization of the Great Eastern Railway Company. This Company has now for many years past issued guide-books of this description, but every year shows an improvement in the useful and handy little volumes in the shape of illustrations and maps, and in the number of new districts that have been made accessible to the omnivorous British tourist, who is always demanding "fresh fields and pastures new," in which he may shun his fellow countrymen for a time, and air his peculiar ignorance of all languages save his own. The Continental Guide for 1895 describes tours in Holland and Belgium, in Germany, the Rhine, Switzerland, Flanders, and the Ardennes; these are all illustrated, and one of the special features of this new edition is a series of admirable Continental maps. A special chapter is devoted to "Holland and its Exhibition, and Excursions round Amsterdam;" another entitled "Dull useful Information" is of engrossing interest, for it treats of the cost of Continental travelling, and even the cyclist is not forgotten, for he or she will find all particulars of roads, distances and names of hotels for a wheeling tour in the Ardennes. Most people go on the Continent at the wrong time, in the hot months of July and August; June and September are by far pleasanter, especially for cyclists, as the weather is more favourable for riding, as it also is for walking, sight-seeing and railway travelling.



This illustration shows the back view of the evening dress on page 8.

"Walks in Belgium" is another of the useful guide-books edited by Percy Lindley and published at the price of *6d.* at 30, Fleet Street. An introductory chapter on the French Ardennes opens up a lovely district easily and inexpensively reached, but little known as yet to English tourists, and yet offering the most delightful possibilities of change and enjoyment, at comparatively small cost. Excellent illustrations, maps, particulars as to routes and cost of travelling, and directions for cyclists, add to the attractions and usefulness of the little book.

The Association for the Promotion of Home and Foreign Travel, 41, Gracechurch Street, E.C., issue at the small cost of two pence a little book entitled 'Summer Tours and Cruises," descriptive of the Associated Tours organized by the managing director of the Association, Mr. Percy C. Webb. The tours are arranged to enable the members of the Association to visit interesting places at home and abroad at small cost and without the trouble of planning out routes for themselves. Non-members are allowed to join the tours at a trifling additional cost, a considerable advantage, as the tours are well planned and interesting. A return ticket to Paris and hotel accommodation for a week at a cost of £4 *10s.*, or *5s.* extra for non-members, is certainly as much as, or rather more than, most of us would expect, yet this is one of the tours offered, and the others are planned on an equally liberal scale. The Irish tours are excellent and should be well patronized, and the Association has an excellent reputation for its liberal treatment and the good hotel accommodation it provides.

"Master Jimmy's Fables," though not a guide-book, is a delightful bit of summer literature. Master Jimmy, aged 14, writes, as well as he can remember them and entirely without punctuation, a number of Æsop's fables, in which he has, as he explains in a preface, "had to fill in a Good Deal out of my own head." He has also supplied new morals, of which the following is a good specimen: "People ought to wear collars, and if you see a man without any perhaps he is a robber or something." Clever little pen and ink sketches accompany the fables, of which there are fifty. This pleasant and dainty bit of fun is by St. John Browne, and the illustrations are by Walter Warren; it is published at *1s.* by The Leadenhall Press, Ltd., 50, Leadenhall Street. E.C. A shilling might be much worse spent than on this entirely wholesome nonsense.

A Ladies' Work Society.

THERE are few people who have greater claims on our kindness, and on our power and willingness to help them, than the gentlewomen in reduced circumstances who, in the hard struggle for life, have small chance of securing for themselves any great share of its good things, and who are often but little fitted for the effort necessary to obtain them. Many of these ladies are, however, skilled workers, and would, could they only obtain a ready sale for their work, find themselves in fairly comfortable circumstances, and it is to help these workers that an energetic and devoted friend of the friendless, Miss Smallwood, of The Lees, Great Malvern, has started and carries on a Society for the Assistance of Ladies in Reduced Circumstances. A short account of the work, of its objects, and the manner in which it is conducted is given in the report for 1894; this little book also contains the rules of the Society and full lists of the kinds of work undertaken by the members, with prices and other particulars. The work is by no means confined to needlework, although every branch of plain and fancy needle craft is comprised in the list; marqueterie work, chip and deep carving, and painting of all kinds are undertaken. The prices charged for all articles decorated in either of these ways are decidedly low; photograph frames in marqueterie work, for instance, costing from *4s. 6d.* to *10s 6d.*, post-card cases *3s.*, and bellows *4s. 6d.* and *6s. 6d.* according to size. The lists of articles are long and the variety of design is even greater. The embroidery, drawn work, knitting and crochet, executed by the members reaches a high standard of excellence, and ladies in need of articles for a fancy work stall at a bazaar cannot do better than write for a parcel of work, etc., on approval. The moderate prices will ensure a good investment of a few pounds, and the beauty and novelty of the work must prove an attraction to the stall on which it is shown. Orders for plain sewing are gladly received, and ladies' own materials are made up even to the knitting of socks and stockings by hand or machine.

Sales of work are held periodically in several Midland towns, and there are many ways described in the report in which kind-hearted women may help to bring a little light and happiness into the lives of those less prosperous than themselves. All letters and inquiries should be addressed to Miss Smallwood.

Sterility in Women: Its Causes and Curative Treatment. By J. B. Ryley, M.D., M.R.C.S., London. An illustrated edition of this work is now ready, price *3s. 6d.*, post free *3s. 8d.* London: Henry Renshaw, 356, Strand.

Towle's Pennyroyal and Steel Pills for Females quickly correct all irregularities, remove all obstructions, and relieve the distressing symptoms so prevalent with the sex. Boxes, *1s. 1½d.* and *2s. 9d.* (the latter contains three times the quantity), of all Chemists. Sent anywhere on receipt of 15 or 34 stamps by the Maker, E. T. Towle, Chemist, Nottingham. *Beware of imitations injurious and worthless.*

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Novelties at Les Grands Magasins du Louvre, Paris.

DRESSES AND DRESSING-GOWNS.

FIG. 1. Tailor-made costume in cuir cloth; godet skirt and jacket lined with silk and stitched at the edges.

Fig. 2. Dressing-gown in goffered crépon trimmed with lace and ribbon.

Fig. 3. Dress in fancy silk with godet skirt and full bodice trimmed with guipure.

Fig. 4. Dressing-gown in goffered crépon trimmed with embroidery and ribbon.

DEMI-SAISON JACKETS AND MANTLES.

Fig. 1. Cape in dull black satin, lined with silk and ornamented with rich jet bead embroidery. Trimming of lace ruches and ribbon.

Fig. 2. Pèlerine made in woollen sicilienne, in granité ornamented with jet embroidery, and in black and coloured cloth with perforated embroidery, over glacé silk. Ruche of lace or ribbon at the neck.

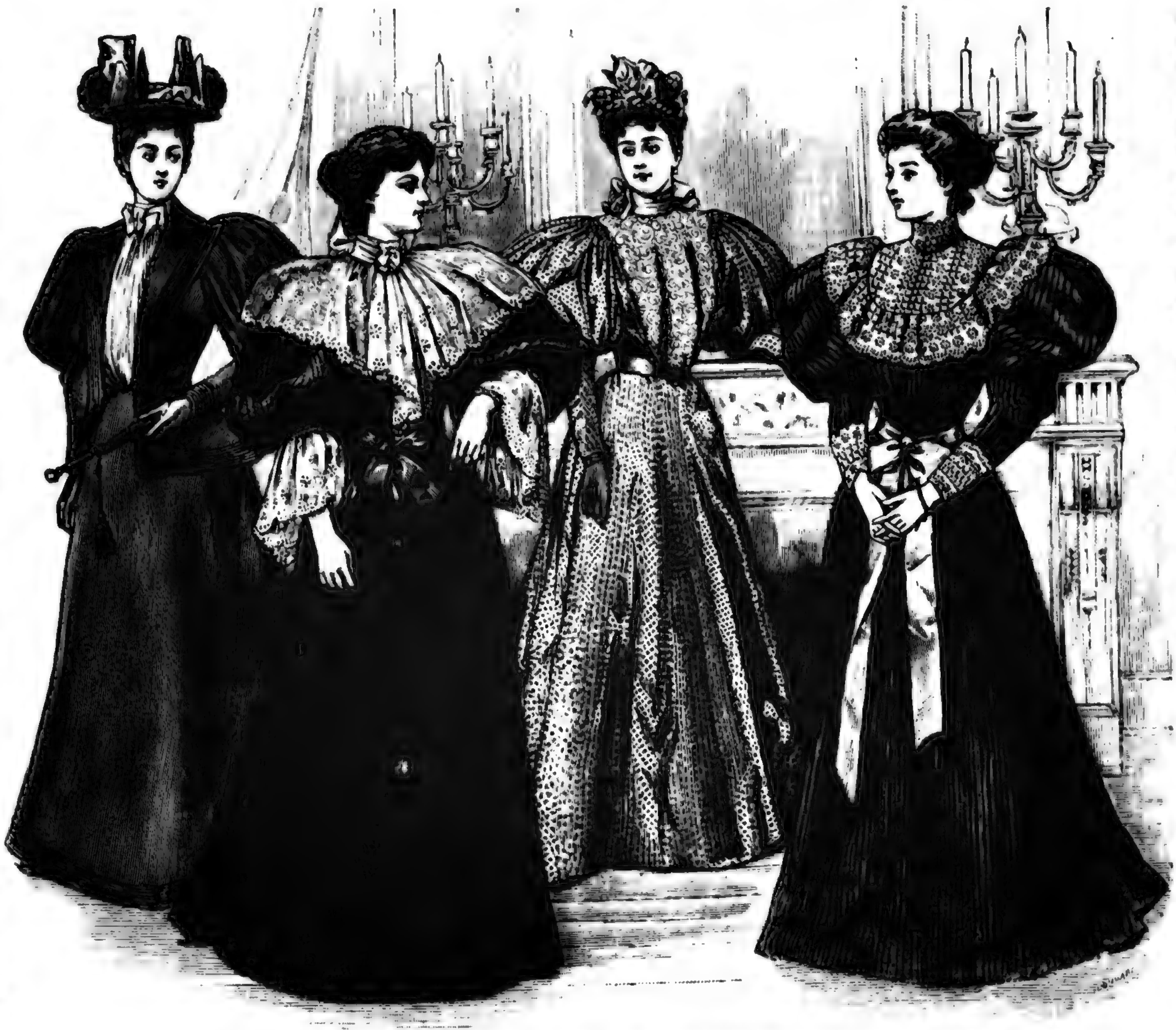
Fig. 3. Jacket with open fronts, made in plain cloth with velvet collar and silk lining; in black whipcord with coloured surah lining and revers of peau de soie, and in plain or fancy cloth of finest quality either single or double-breasted.

Fig. 4. Dust cloak made in glacé mohair with gauged yoke and collar, in fine striped goat's hair, in black or mixed cheviot, in waterproof glacé serge, and in macintosh silésienne.

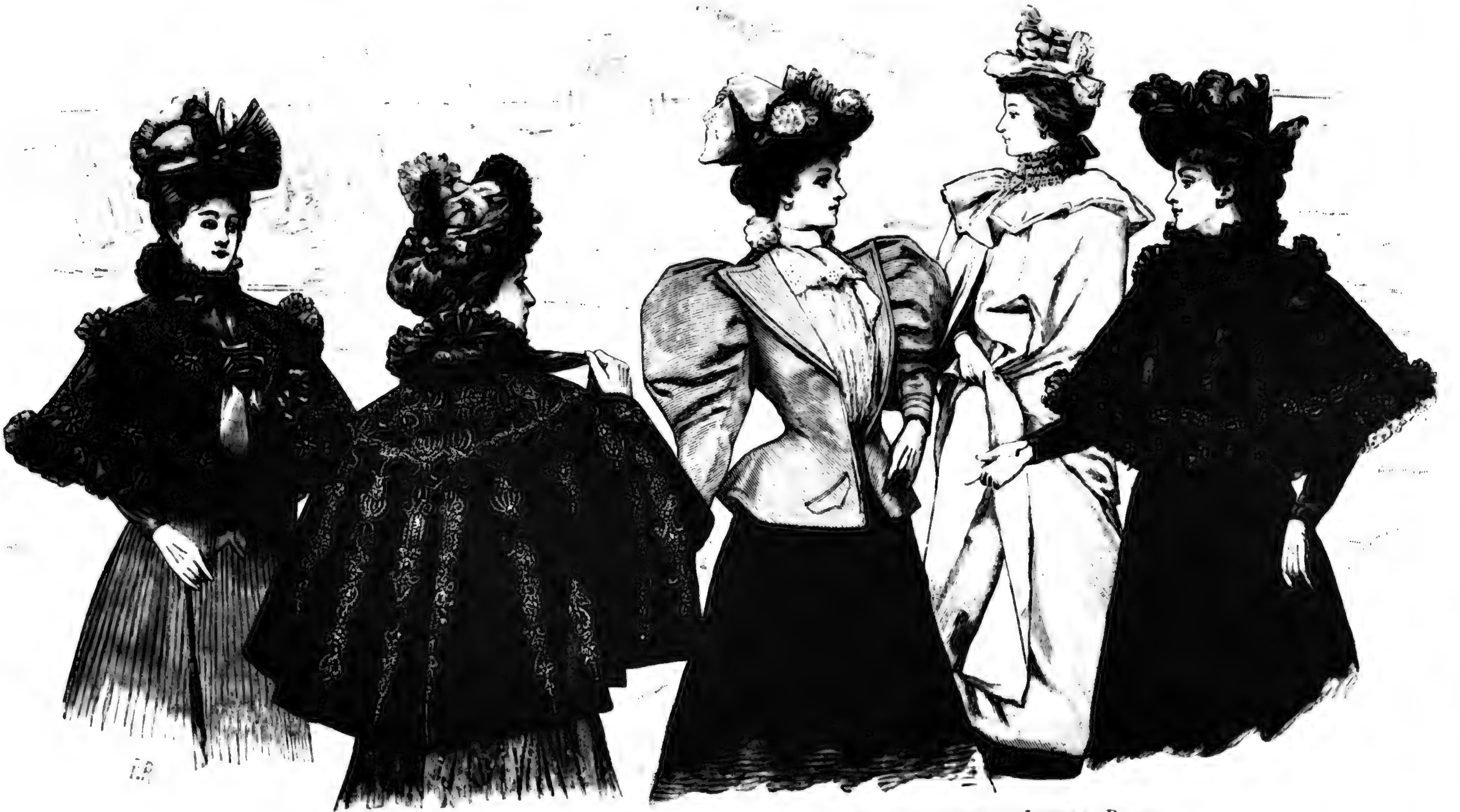
Fig. 5. Cape in black moire française or bengaline lined with silk and trimmed with jet passementerie and ruches of tulle and ribbon. Made also at a lower price in moire with passementerie and tulle trimmings, and at a higher price in dull satin or moire of better quality with richer trimmings.

Useful travelling cloaks in mixed cloths and tweeds, and in black cheviot, are made more in redingote shape, long enough to cover the dress entirely, and are finished off with a double shoulder cape and turned-down collar covered with velvet.

Particulars of prices of any of these models will be sent to ladies desiring them, and the articles will be procured from Paris carriage free to London. Inquiries to be addressed to MYRA'S JOURNAL Office, 6, Fetter Lane, E.C.



DRESSES AND DRESSING-GOWNS: MODELS FROM LES GRANDS MAGASINS DU LOUVRE, PARIS.



DEMI-SAISON JACKETS AND MANTLES: MODELS FROM LES GRANDS MAGASINS DU LOUVRE, PARIS.

Novelties in Blouses.

OF all the garments that women wear, the blouse perhaps adapts itself best to the utilization of remnants, and since blouses are still worn, although their star is declining, our remnants may be as well made use of in this way as in any other.

Fig. 1 is a blouse of black chiffon over coloured silk, with sleeves of the silk to match. The yoke is covered with close set frills of black lisse edged with écru lace, and from the yoke, strings of jet stripe the blouse and are caught in by the black satin belt; the collar is also of black satin.

Fig. 2 is a blouse in white satin or white serge silk, set into pleats, and braided at the top with white and gold. Below the braiding the pleats part to show an under-bodice of red silk; the centre pleat overhangs the red belt, the side pleats set closer to the figure. The sleeves are white, the collar may be white, as in the illustration, or red to match the belt.

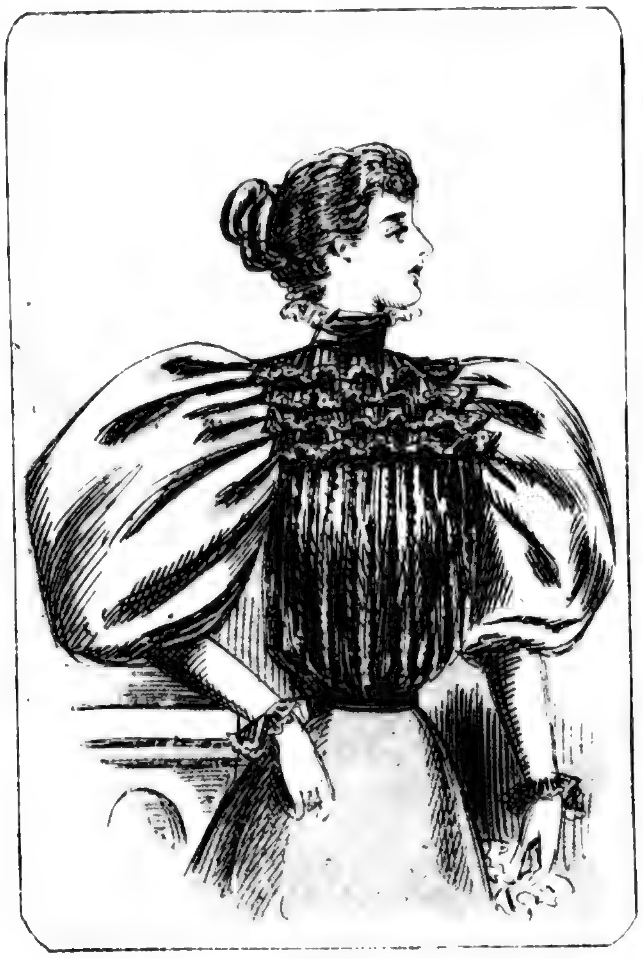


FIG. 1.

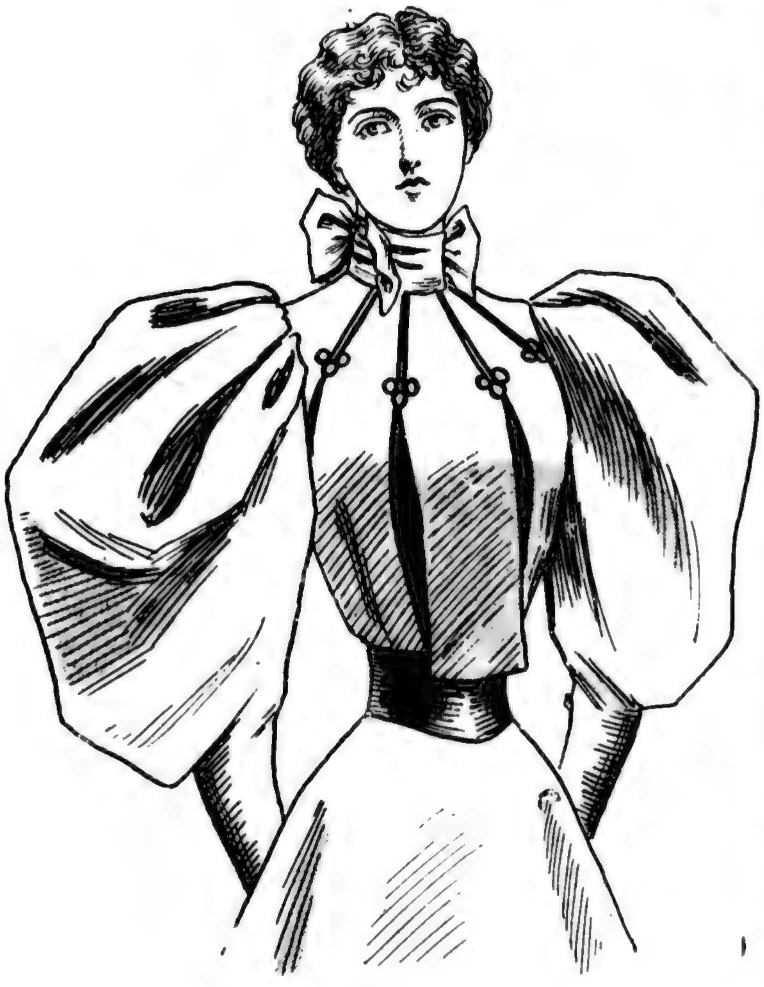


FIG. 2.

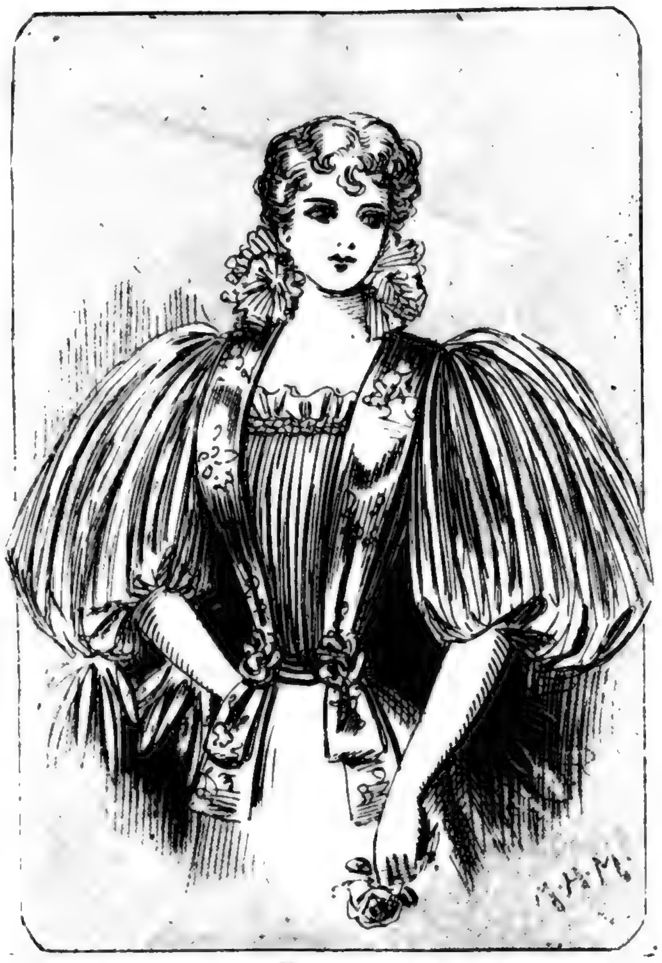


FIG. 3.

Fig. 3 shows a pretty demi-toilette blouse of rose-pink wave-pleated chiffon cut in a low square in front, and with puffed elbow sleeves of the chiffon. Over the shoulders back and front, and extending half-way to the knee, are bretelles of chiné ribbon, brocaded and worked in a scale pattern with tiny gold and silver spangles. The bretelles are pleated in at the waist and fall in loops from beneath chiffon rosettes. An ordinary chiné or brocaded ribbon may be used for the bretelles. The bodice is high at the back, with a chiffon ruche stopping short under the ears.

Fig. 4 is a very stylish blouse in black and white striped silk. The bodice fastens down the left side with a series of rounded tabs bound with black satin and secured with pearl and diamond buttons. The collar is of black, as are the belt and the three tabs covering the shoulders, all of which are bound with white. The sleeves are very full, and finished off with bands and bows of black satin ribbon.

Fig. 5 is a blouse of pale blue crêpe de Chine draped in diagonal folds round the figure, with sleeves and collar of blue and mauve shot silk, or of mirror velvet in any dark well-contrasted colour. The arrangement of the puff of the sleeves is worth noting, for it is particularly novel.

Glass-cloth makes excellent blouses for quiet evening wear; one pretty model is quite plain, save for a loose tucked front, not a box-pleat, of the muslin, each tuck divided from the other by a tiny frill of white Valenciennes lace. Down the outside of the sleeve runs a band of lace and tucks, and the neck and waist are encircled by ribbons which can be changed to match the skirt.

Very pretty blouses in accordion-pleated chiffon are decorated with bretelles of cream lace drawn up above the belt to overhang it at the waist, and either ending there or else continued down the skirt below the belt, falling almost to the knee. Narrow lace scarves are used for this purpose, either in cream or black. A yellow blouse worn with a black skirt has the bretelles in cream lace, and the collar and sleeves are trimmed with lace to match; the sleeves are to the elbow only.

Blouses for demi-toilette are generally made with elbow sleeves, and these are often in striped or fancy silk, and in any colour or mixture of colours if the blouse is of white chiffon. A pretty blouse in this style is of mauve accordion-pleated chiffon with sleeves of fancy striped silk in mauve and cream finished off with bands and bows of mauve ribbon. The collar and belt are mauve, and bands of ribbon starting from the armhole are crossed on the front of the bodice and mingle with the sash, which is tied with a large bow on the left side of the waist.

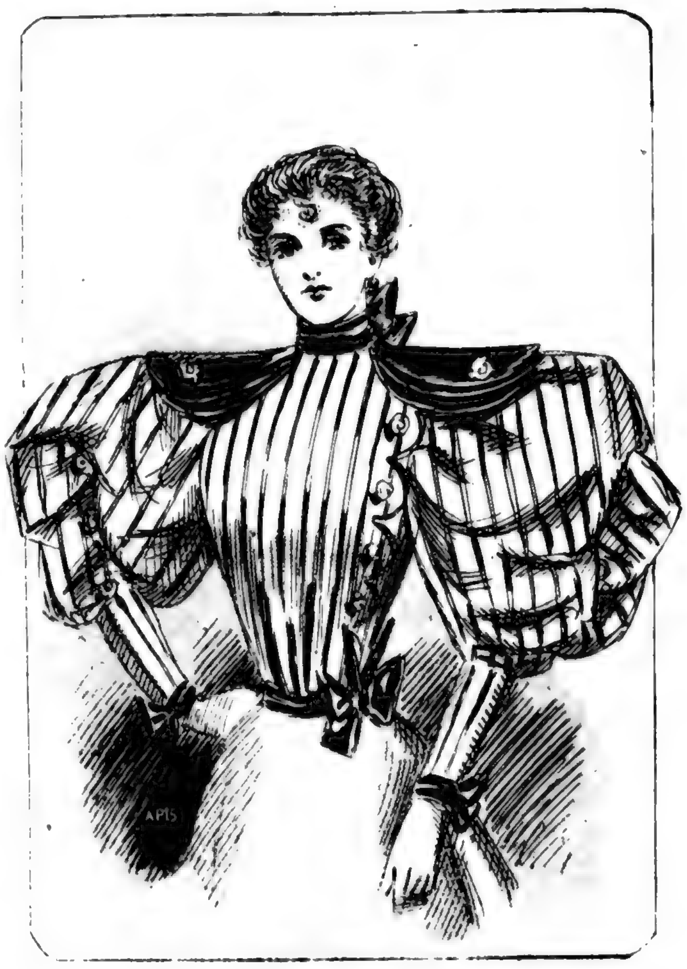


FIG. 4.

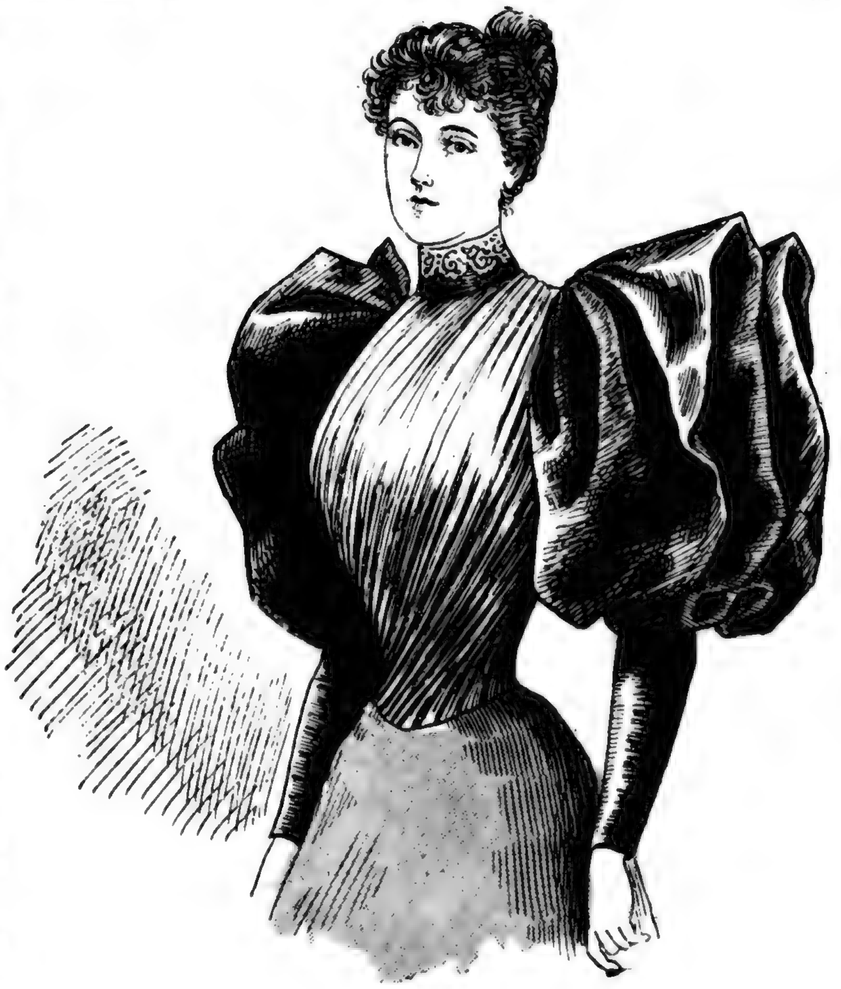


FIG. 5.

Our • Lesson • in • Dressmaking • No. 109

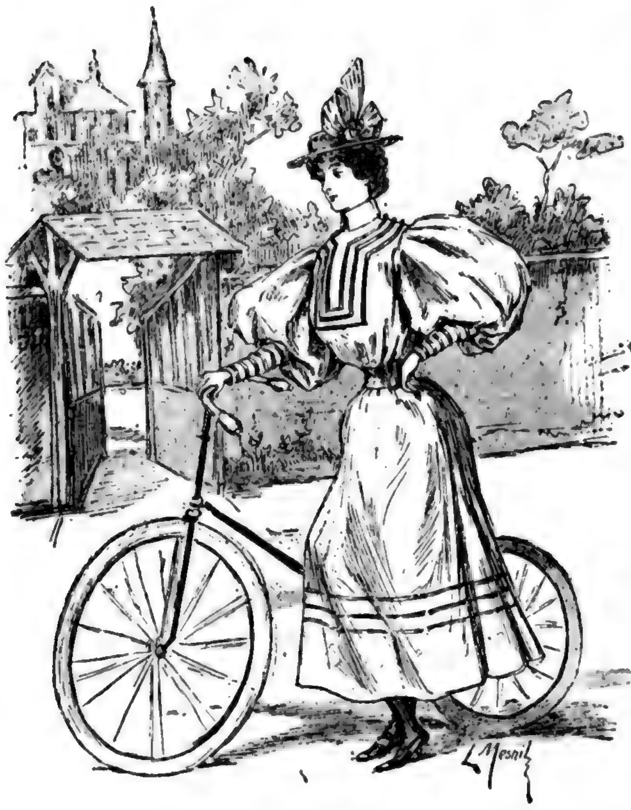


FIG. 5.

IN cutting a cycling skirt, the great art is to cut it full enough but not too full. A too tight skirt impedes the wearer's movements, and looks worse than knickerbockers. A too full skirt balloons out and looks very ungraceful.

Some ladies, especially the French, prefer knickerbockers; they like the full zouave trousers (fig. 6). or else the full zouave trousers covered by a very short skirt, like fig 7.

English ladies prefer the skirt, which should just reach the ankle (fig. 4), and finish a little above (fig. 5). The last is a useful and pretty model in heliotrope flannel, trimmed with black braid.

The best cycling dress of all—the *real thing*, as turned out by high-class English tailors, is given at fig. 4. It is made of smooth suiting, but any material which is 27 inches wide or full double width (54 inches) can be used.

The beauty of this skirt lies in the fact that it is scanty enough for its purpose, while the box-pleat in front (double or single) gives an additional fulness which is only utilized when the cyclist raises her knees, thus avoiding one of the ugliest effects of a skirt-wearing cyclist—the knees rising like hillocks each time the pedal rises while the other foot is down. If ladies wish to have one turned out to perfection, I can confidently recommend Mr. Albert E. Denne, the noted ladies' tailor, of 154, Cromwell Road, South Kensington.

The diagram of this capital skirt is given at figs. 1 to 3. Fig. 3, the back, takes the full width (allowing for seams) of 27 inch material or half a breadth of double width material (54 inch). The selvedge joins the front breadth at the three notches, the centre of the back being sharply gored so that the top measures only 3½ inches. There is no side gore, the front breadth, fig. 2 reaching to the back breadth. At this seam fig. 2 is gored, but more slightly than the middle of the back. The selvedge of fig. 2 joins the central box-pleat at the two notches. The material at the dotted line *a b* turns back to form part of the box-pleat. The skirt is really complete without the box-pleat, the fulness of which is only required to avoid *pulling* the skirt as the knees rise.

Fig. 1 gives half the double box-pleat, which should be in one piece. At any rate no seam must exist at the dotted line *f b*, which is the centre of the pleat, very visible. If the skirt be not cut out of double width material (the whole pleat takes 35½ inches without seams), corners must be added by seams on the straight at the gored sides. Half the pleat (see diagram) measures 17¾ or 18 inches at the lower edge, 11½ at the top.

The dotted line *d c* shows where the material is pleated for the upper box-pleat (measuring 3 inches at the top, 7½ inches at the bottom). The dotted line *m n* shows the broader under-pleat, which is 4 inches at the top and 9 inches at the bottom. Some portion of the underpart of this larger pleat is drawn from the front breadth, fig. 2, so that the seam of junction at the two notches may not show. In forming the double box-pleat, the points *b* of figs. 1 and 2 meet in the centre of the front, but the points *a* of the front breadths cross each other to the extent of one inch beneath the point *f* of fig. 1, which is the centre.

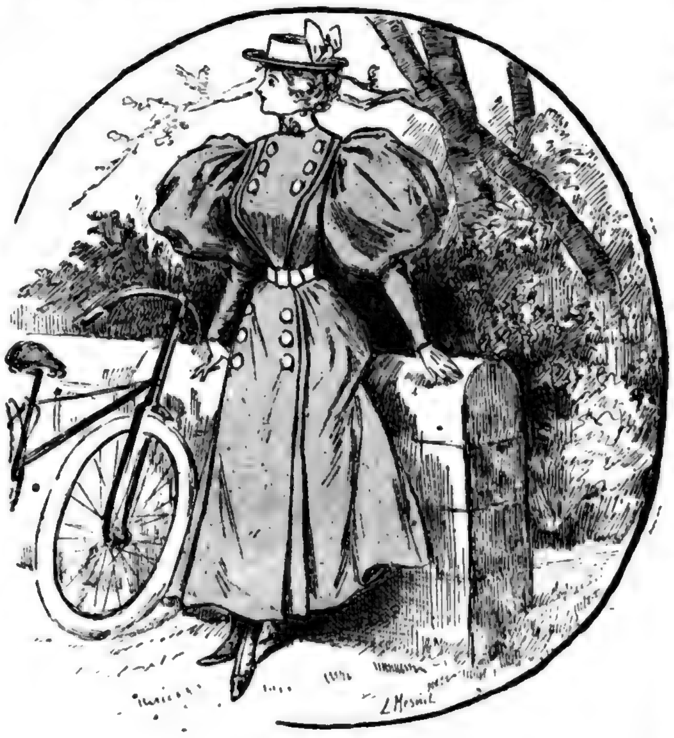


FIG. 4.

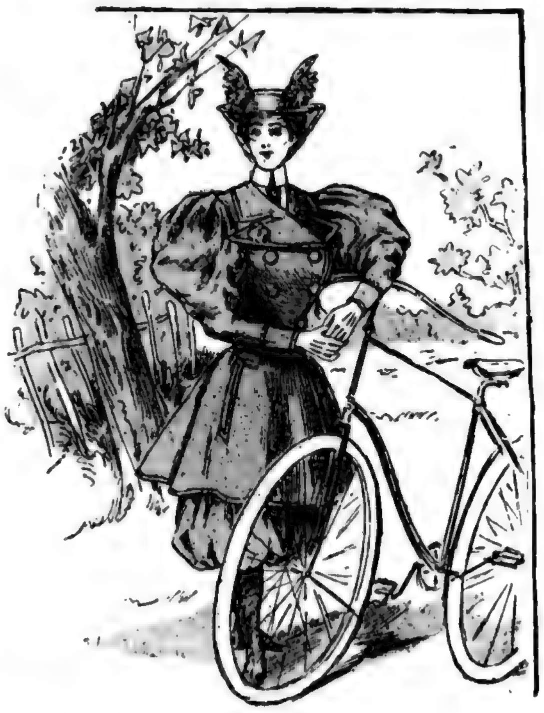


FIG. 7.

This crossing of the points *a* removes 1 inch from the 15 inches of the front (not counting, of course, the 2 inches beyond *a*, which are required to finish the box-pleat). The dart removes another inch, while yet another inch disappears beneath the back breadth. This leaves 12 inches to be slightly eased into the waistbelt, which fastens a little on the left, the whole of the back breadth being closely pleated into the space of 3 inches. The seam joining the back and front (3 notches) supplies the opening of the skirt on the left, and on the right the opening into which the pocket is to be sewn.

The skirt, back and front, should be lined with coloured flannel, and should be finished with a broad hem of the skirt material, lined with linen. The box-pleat is lined throughout with black linen. This pleat is invisibly secured to the skirt to the depth of 13 inches, three large buttons on each side forming a visible means of securing it as well as an ornament. The rest of the box-pleat falls free except that it is twice kept in place by broad elastic (instead of tape) sewn to the backs of the pleats. The upper elastic, on a level with the lower points of the pocket hole and the skirt opening, extends as far as those points; the lower band of elastic merely stretches across the pleat, the ends being sewn to the flannel lining of the skirt on either side. 3½ yards of 54 inch cloth or suiting will make this skirt for a tall figure, the skirt reaching the ankle, the hem wide. The bodice carries out charmingly the idea of the skirt, with its box-pleated front secured with large buttons.

With regard to stirrups (i.e. elastic loops to hold the skirt down), skilful riders do not need them, and stirrups add to the dangers of riding. Those who require stirrups must have them pinned in place each for herself.

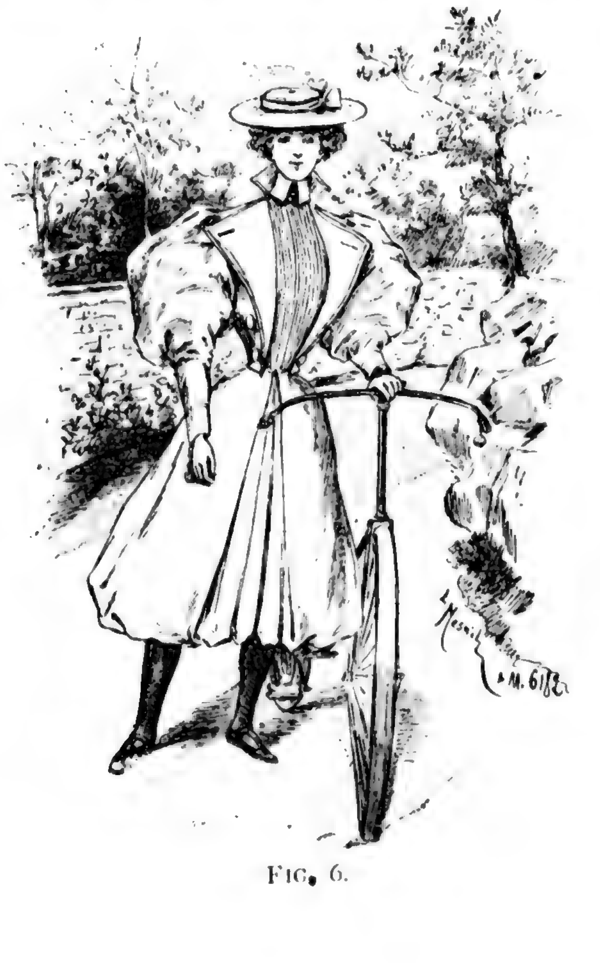
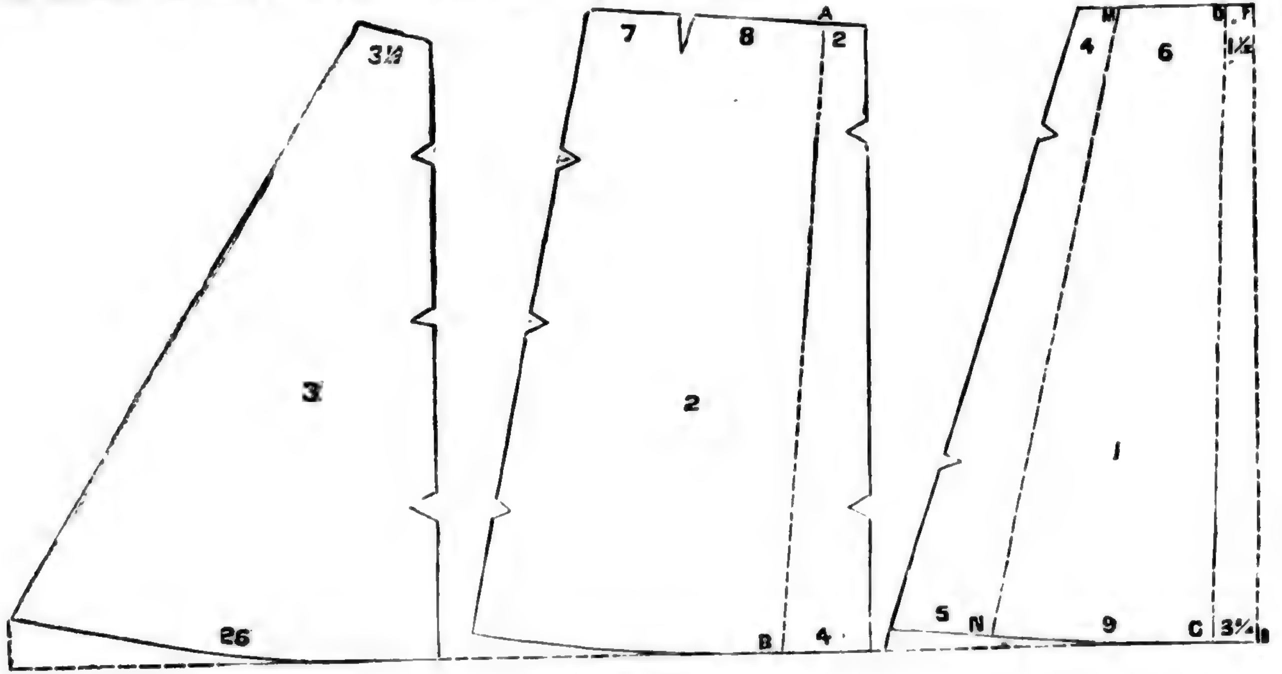


FIG. 6.



FIGS. 1 TO 3.

BYWAYS OF FASHION.

THE blouse is doomed to disappear before long but it is a fashion that will die hard, and no wonder, for there never was a more convenient and in many respects so pretty and becoming a mode.

Fig. 1 is a very novel interpretation of the blouse; the back of the bodice, the draped bretelle-like fronts and the double epaulets are of black silk or satin; the puffs of the sleeves are made of a short remnant of plaid silk, the full front and the lower part of the sleeves are of sequin-spotted chiffon, white if the blouse is entirely in black and white, but either white or coloured if the plaid or fancy silk used for the sleeves is also coloured. In these days of remnants and short lengths the model will not be without its useful suggestions.

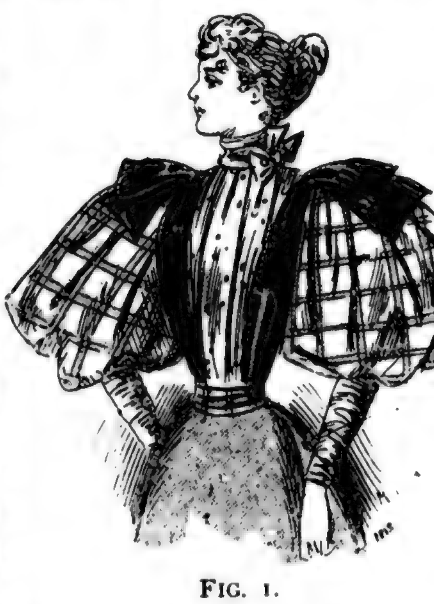


FIG. 1.

Fig. 2 gives a suggestion for a serge, cheviot, or tweed costume. The open jacket is finished off with a tabbed basque like that of a boy's Scotch suit, trimmed with braid and smoked pearl buttons. The waistcoat is of white or biscuit-coloured cloth, tight-fitting and finished off with a draped black belt. It may be either closed or open at the neck. This jacket has the merit of taking very little material, and it has a more finished look than the ordinary Eton jacket.

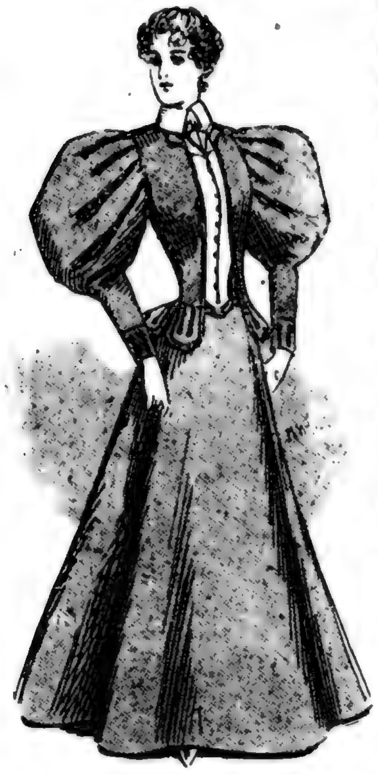


FIG. 2

Fig. 3 is a dress in grey diagonal alpaca, a charming material and quite new. The belted blouse bodice with basque showing below the belt opens in front over a draped vest of cream lace on white silk, and is turned back with grey silk revers ornamented with smoked pearl buttons and buttonholes. The model may be copied in all kinds of autumn fabrics with gold or pearl buttons on revers of silk, and silk or chiffon vests may be substituted for lace.

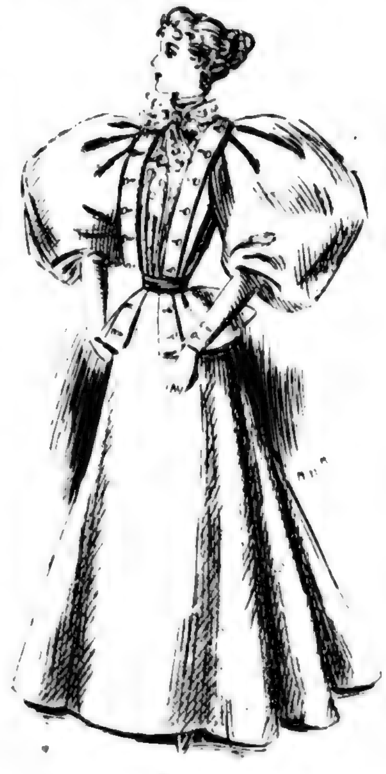


FIG. 3.

Fig. 4 shows a plain dress in mohair, serge, tweed, etc., with jacket fastened on the chest and open at the top over a silk chemisette and collar, and at the waist over a small vest of the dress material. The collar and cuffs are of white suède bound with brown leather; kid and leather of different kinds in white and shades of tan are the newest materials for collars, revers and cuffs. The fashion is practical but not always pretty or worth following. A white cloth collar bound with tweed would be more economical.

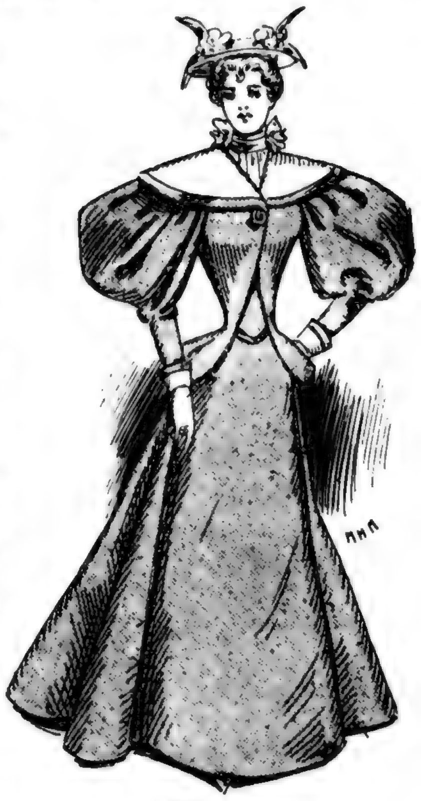


FIG. 4.

Fig. 5 illustrates a novelty in collar revers that may be carried out in suède or leather, or in white silk or satin. The bodice is a silk blouse differing from the skirt in colour, and may be either blue, pink, mauve, green, yellow, or chiné, with a black crépon skirt. A white satin or silk collar with small gold buttons would look exceedingly well on this, and the sleeves may be finished off with cuffs to match.

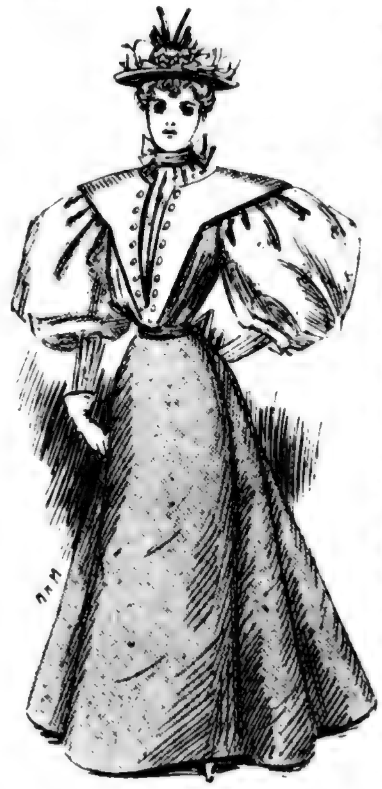


FIG. 5.

Fig. 6 is a nautical-looking costume in blue serge with collar and revers of white cloth hemmed with serge, and vest of white cloth striped to below the bust with rows of blue braid outlined with narrow red braid. Small buttons set rather close together ornament the open jacket fronts and the sleeves. This dress, with a plain white or leather-coloured cloth waistcoat or a full front of silk, would look well in cloth, tweed, or other useful autumn material. The coloured hem edging a white cloth collar shown here and on fig. 4 is an idea that is worth a little attention; it is novel and stylish, and the coloured hem saves the edges that in white cloth would first show signs of wear, and would become soiled long before the rest of the collar was affected.

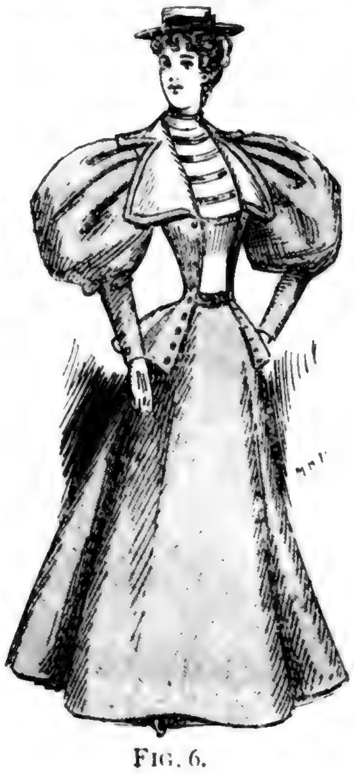


FIG. 6.

Fig. 7 is a very stylish travelling cloak for a married lady. It is made of alpaca, either grey or dust-coloured, with a full front like a dressing-gown mounted on a yoke covered with écru lace. There are no sleeves, but the arms are protected by the circular cape that is bordered all round the edge with an appliqué of cream lace. A strap and bow of black satin or glacé ribbon joins the open fronts on the chest, and a black ruche at the neck would be an appropriate finish here.

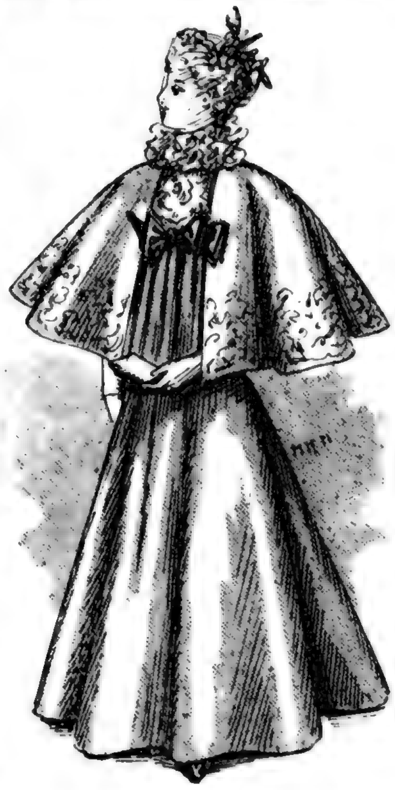


FIG. 7.

Fig. 8 gives another walking costume for a middle-aged lady. Any woollen material may be made up in this way, with revers of white or black satin on the jacket, a square collar to match, and a black satin ribbon bow fastening the fronts at the waist. The waistcoat is of white silk fastened at the back and covered with two flounces of lace; accordion-pleated flounces of black chiffon would make a change from this, and the bow might be omitted and a third flounce substituted for it.

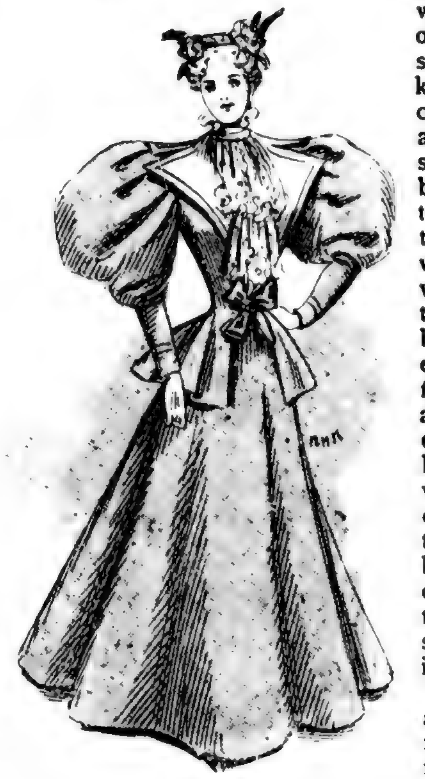


FIG. 8.

Fig. 9 shows a way to utilize ribbon in trimming an evening dress. Either plain or chiné ribbon may be used in this way; it starts from the shoulder, crosses the bodice and is tied in a bow at the waist and again in a larger bow above the knee. Diamond buckles or buttons may be placed on the bows and strings of pearls or of diamonds looped across the front of the bodice over the chiffon draperies. The sleeves are also of chiffon and a large spray of carnations forms a bretelle over the left shoulder.

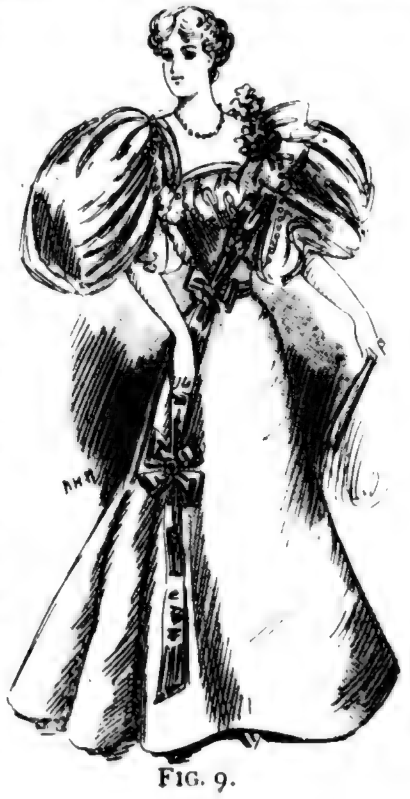


FIG. 9.

Any kind of passementerie or trimming in beads and pearls may be used for evening dresses, pearls especially are very fashionable.

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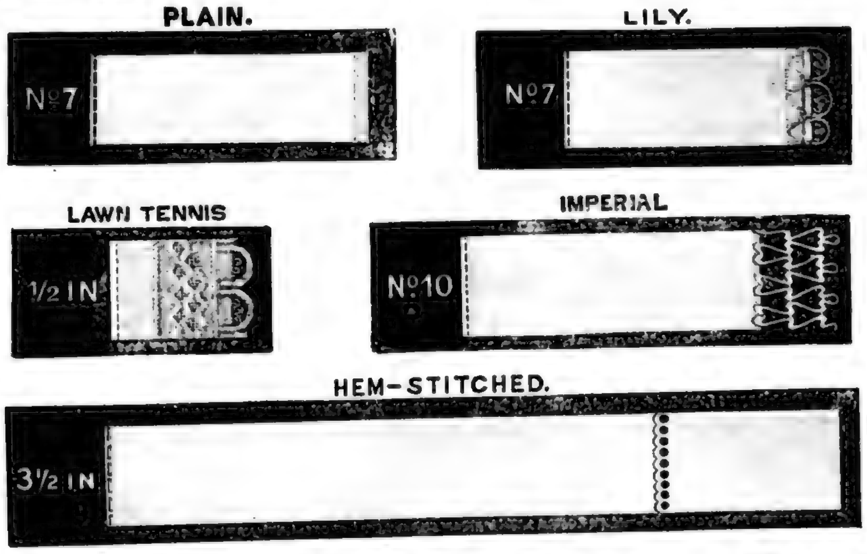

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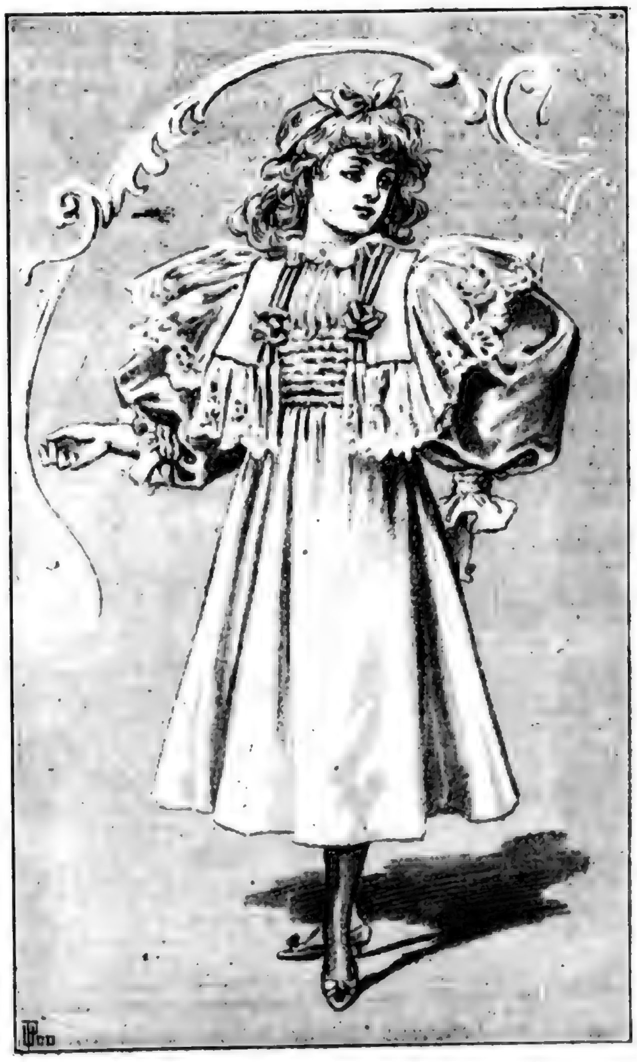

CAN be made of azure blue cashmere; the long skirt is cut in one with the low short bodice, which consists entirely of narrow puffings secured on a lining; above this the material forms a full chemisette ending in a double frill round the neck; this part of the bodice could be made of white or blue silk muslin, or of fine white cambric or nainsook. The pleated bretelles falling straight and square across the chest are of the blue cashmere edged with ivory white lace and secured to the bodice with blue ribbon rosettes. The full bishop sleeves are gauged and frilled at the wrist to correspond with the bodice. A blue ribbon tying up the hair and bronze stockings and shoes complete a dainty little evening toilette.

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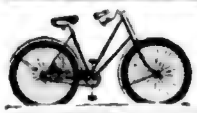

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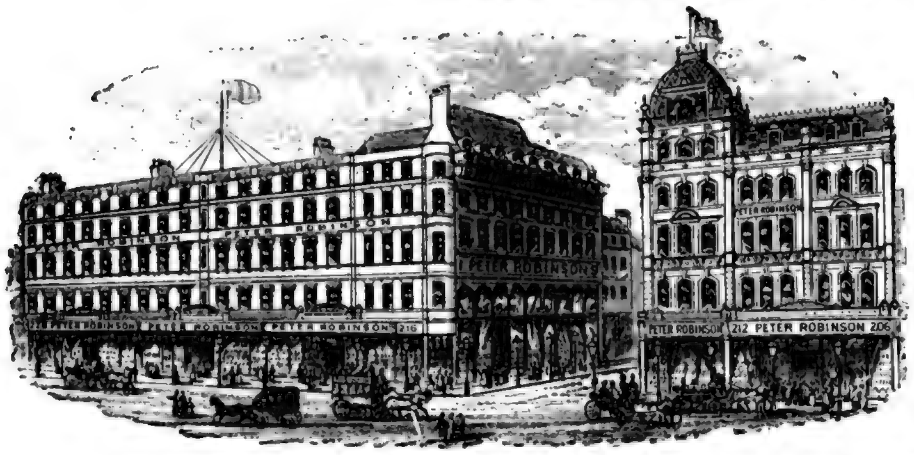

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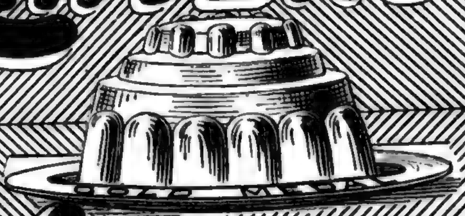

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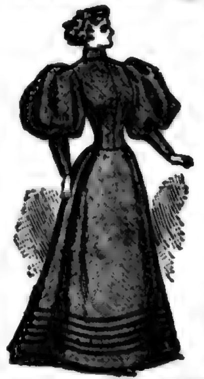

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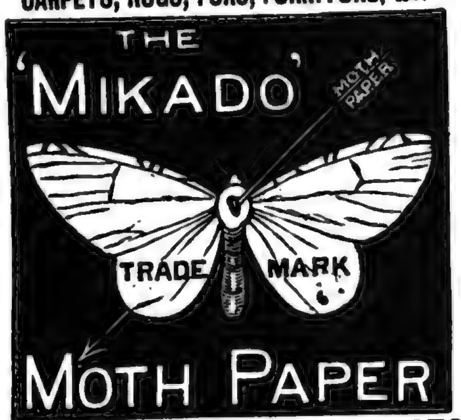

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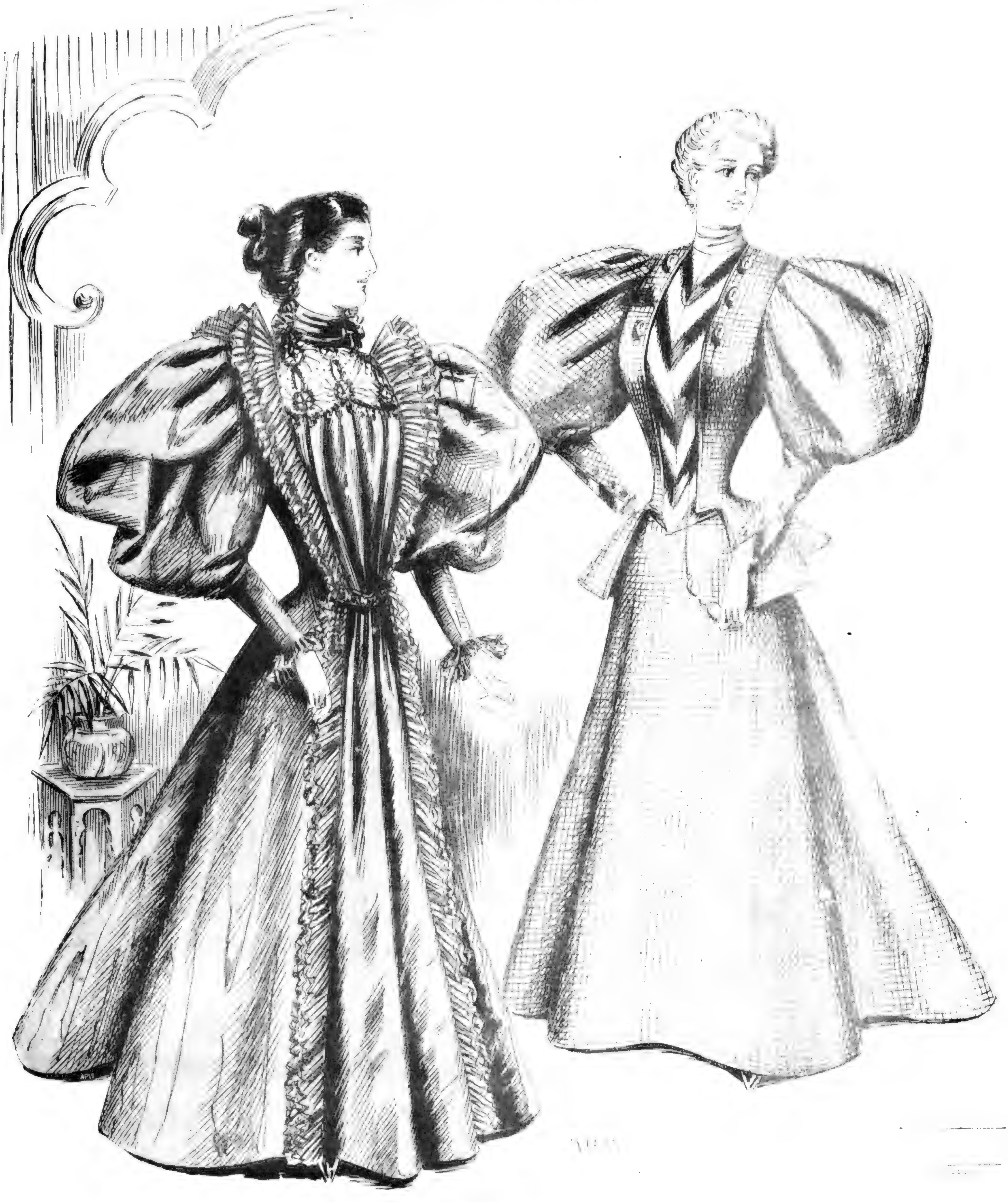


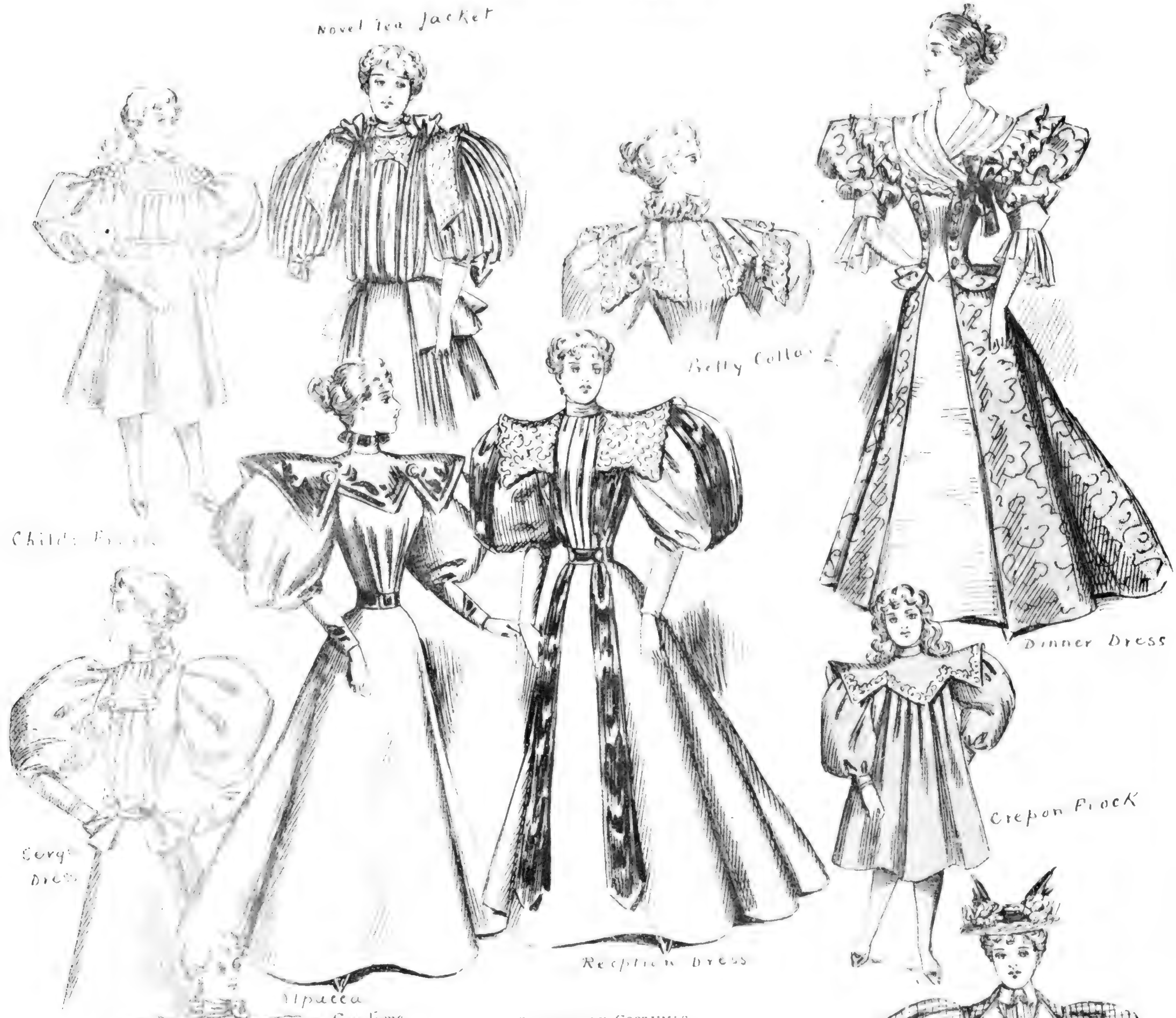
DRESSES FOR MIDDLE-AGED LADIES

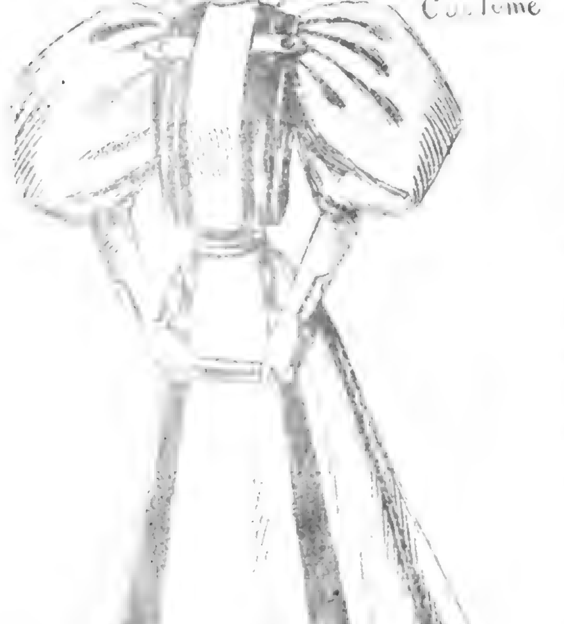
Fig. 1. Tea-gown in heliotrope mirror moiré with full front of silk crêpon to match, mounted on a yoke of white satin embroidered [illegible]. Double frills of chiffon outline the open fronts and are carried over the shoulders to frame the yoke of embroidered white satin at the back. Dra[illegible] and frills of chiffon at the wrist.

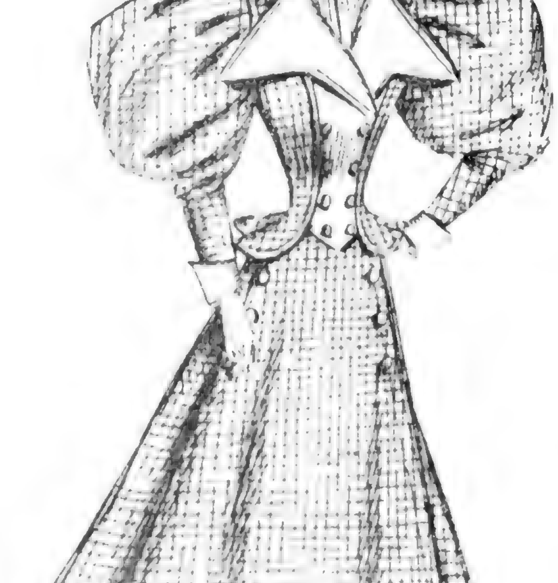
Fig. 2. Costume of check tweed, godet skirt and open bodice with pointed fronts and fluted basque at the sides and back. Waistcoat of white cloth with points in black braid, and points of cloth to match let into the sleeves. White collar. Buttons on the bodice and sleeves.

Prices of Flat Patterns, Tea-gown, 1s. 1d., Skirt, 6½d., Bodice, 6½d., of MADAME MYRA, 95 *Regent Street, W.*

FASHION SUPPLEMENT.


Novel tea Jacket
Betty Collar
Child's Frock
Dinner Dress
Crepon Frock
Serge Dress
Reception Dress
Alpaca Costume




Serge Walking Costume

SEASONABLE COSTUMES

Fig. 1. Child's frock in plain woollen, the sleeves mounted with a gauging, the full bodice cut square over a pleated white chemisette.

Fig. 2. A novel tea jacket in pleated black chiffon over apricot glacé silk. Front and basque of the silk; yoke and epaulets of cream lace on white satin. Black bows.

Fig. 3. Pretty collar in white lawn and lace falling in pleats and points. Chiffon ru[illegible]

Fig. 4. Dinner dress for married lady in black brocade the skirt open over a tablier of white sat[illegible] the bodice with basque showing a white satin waistcoat. Puff sleeves with revers of plain satin. White [illegible] ruffles.

Fig. 5. Serge dress, the [illegible] jacket [illegible] a full [illegible] of [illegible] Sil[illegible]

Fig. 6. Alpaca costume i[illegible] black satin pointed yoke and epaul[illegible] to match. Large fancy buttons o[illegible]

Fig. 7. Reception dr[illegible] skirt and bodice with f[illegible] ribbon with belt and sl[illegible]

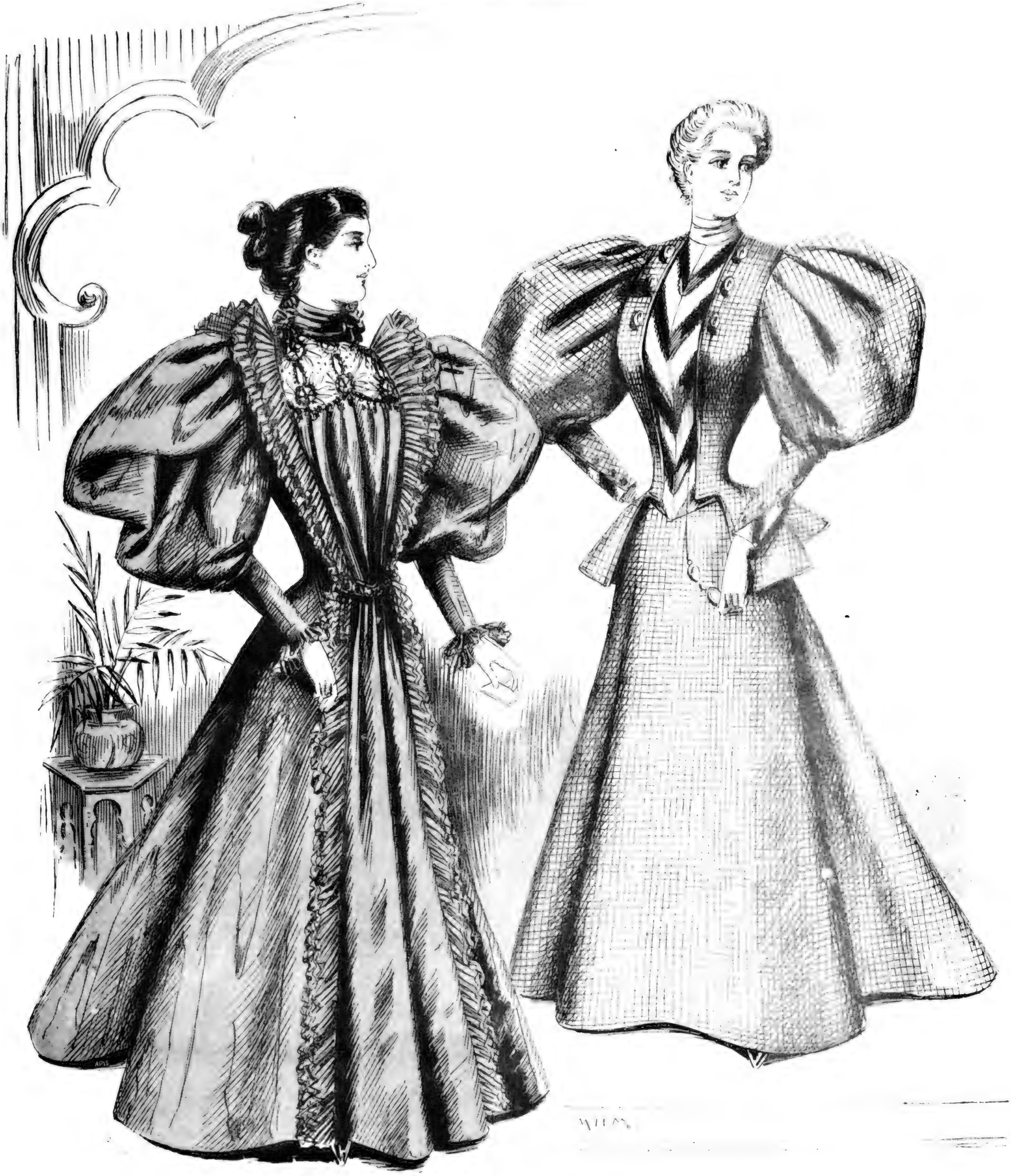
Fig. 8. Crépon fro[illegible] collar cape trimmed with turned [illegible]

[illegible]

Fig. 10. Smart walking costume [illegible] skirt buttoned on each side of the front [illegible] fitted basque showing a [illegible] cloth. White cloth cuffs. [illegible] trimmed with wings.

[illegible] of Flat Patterns, Skirts, Bodices, Ch[illegible] at MADAME MYRA, 65, [illegible] Street, W.

FASHION SUPPLEMENT.



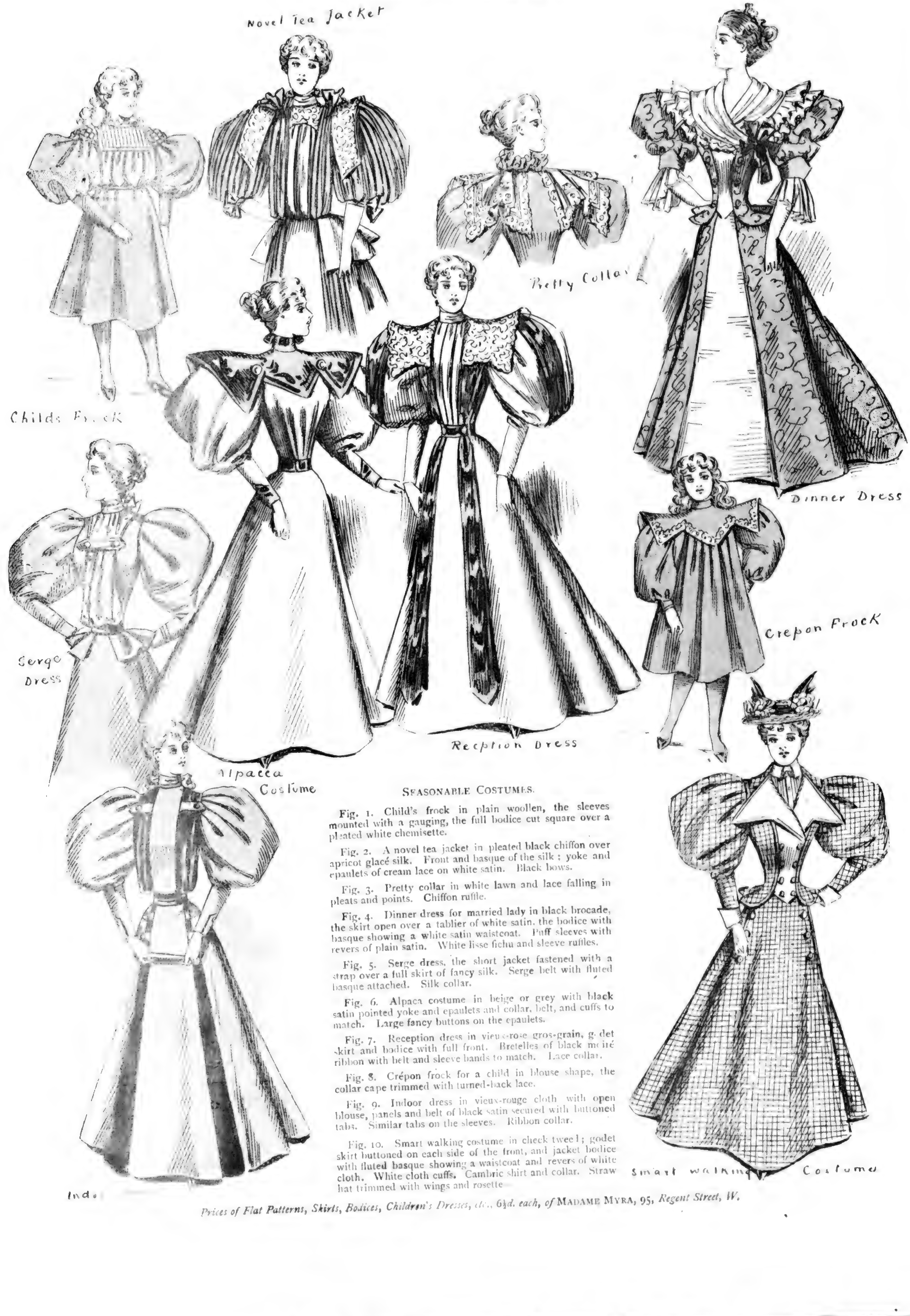
DRESSES FOR MIDDLE-AGED LADIES.

Fig. 1. Tea-gown in heliotrope mirror moire with full front of silk crépon to match mounted on a yoke of white satin embroidered with jet. Double frills of chiffon outline the open fronts and are carried over the shoulders to frame the yoke of embroidered white satin at the back. Draped collar of chiffon and frills of chiffon at the wrist.

Fig. 2. Costume of check tweed, godet skirt and open bodice with pointed fronts and fluted basque at the sides and back. Waisting of white cloth with points in black braid, and points of cloth to match let into the sleeves. White collar. Buttons on the bodice and sleeves.

Prices of Flat Patterns, Tea-gown, 1s. 1d., Skirt, 6½d., Bodice, 6½d., of MADAME MYRA, 95 *Regent Street, W*

FASHION SUPPLEMENT.



SEASONABLE COSTUMES.

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Fig. 2. A novel tea jacket in pleated black chiffon over apricot glacé silk. Front and basque of the silk; yoke and epaulets of cream lace on white satin. Black bows.

Fig. 3. Pretty collar in white lawn and lace falling in pleats and points. Chiffon ruffle.

Fig. 4. Dinner dress for married lady in black brocade, the skirt open over a tablier of white satin, the bodice with basque showing a white satin waistcoat. Puff sleeves with revers of plain satin. White lisse fichu and sleeve ruffles.

Fig. 5. Serge dress, the short jacket fastened with a strap over a full skirt of fancy silk. Serge belt with fluted basque attached. Silk collar.

Fig. 6. Alpaca costume in beige or grey with black satin pointed yoke and epaulets and collar, belt, and cuffs to match. Large fancy buttons on the epaulets.

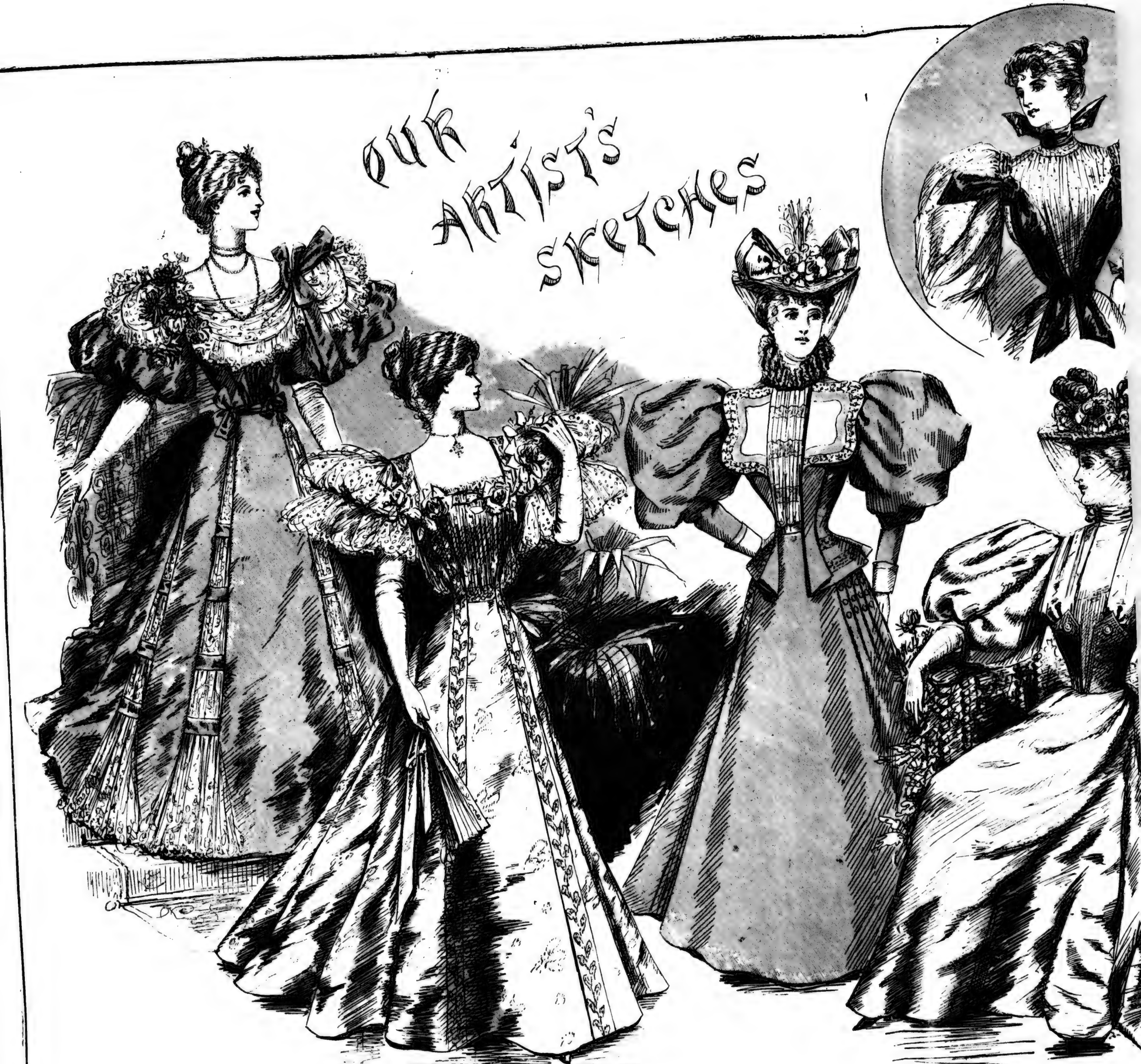
Fig. 7. Reception dress in vieux-rose gros-grain, godet skirt and bodice with full front. Bretelles of black moiré ribbon with belt and sleeve bands to match. Lace collar.

Fig. 8. Crépon frock for a child in blouse shape, the collar cape trimmed with turned-back lace.

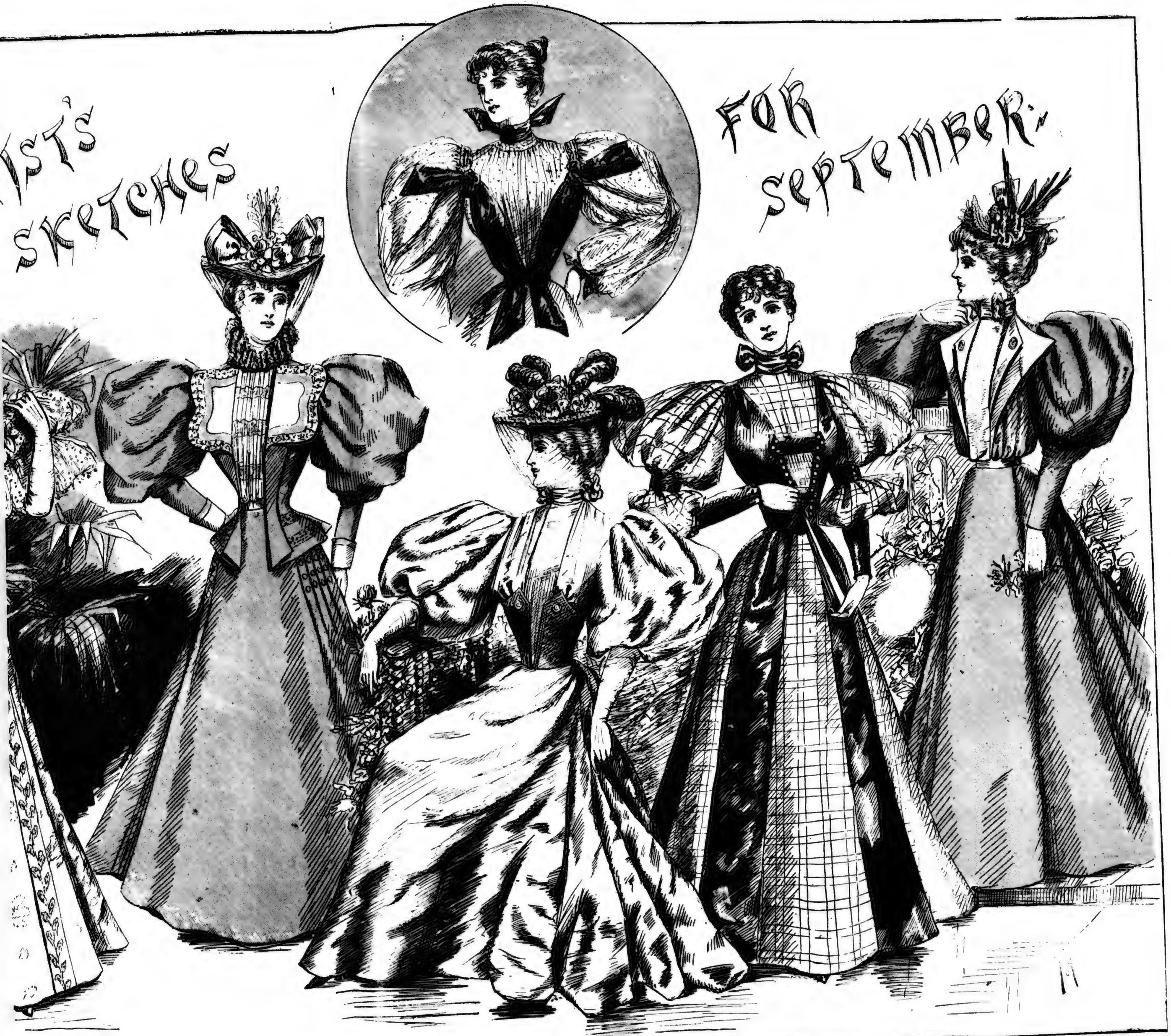
Fig. 9. Indoor dress in vieux-rouge cloth with open blouse, panels and belt of black satin secured with buttoned tabs. Similar tabs on the sleeves. Ribbon collar.

Fig. 10. Smart walking costume in check tweed; godet skirt buttoned on each side of the front, and jacket bodice with fluted basque showing a waistcoat and revers of white cloth. White cloth cuffs. Cambric shirt and collar. Straw hat trimmed with wings and rosette.

Prices of Flat Patterns, Skirts, Bodices, Children's Dresses, etc., 6½d. each, of MADAME MYRA, 95, *Regent Street, W.*

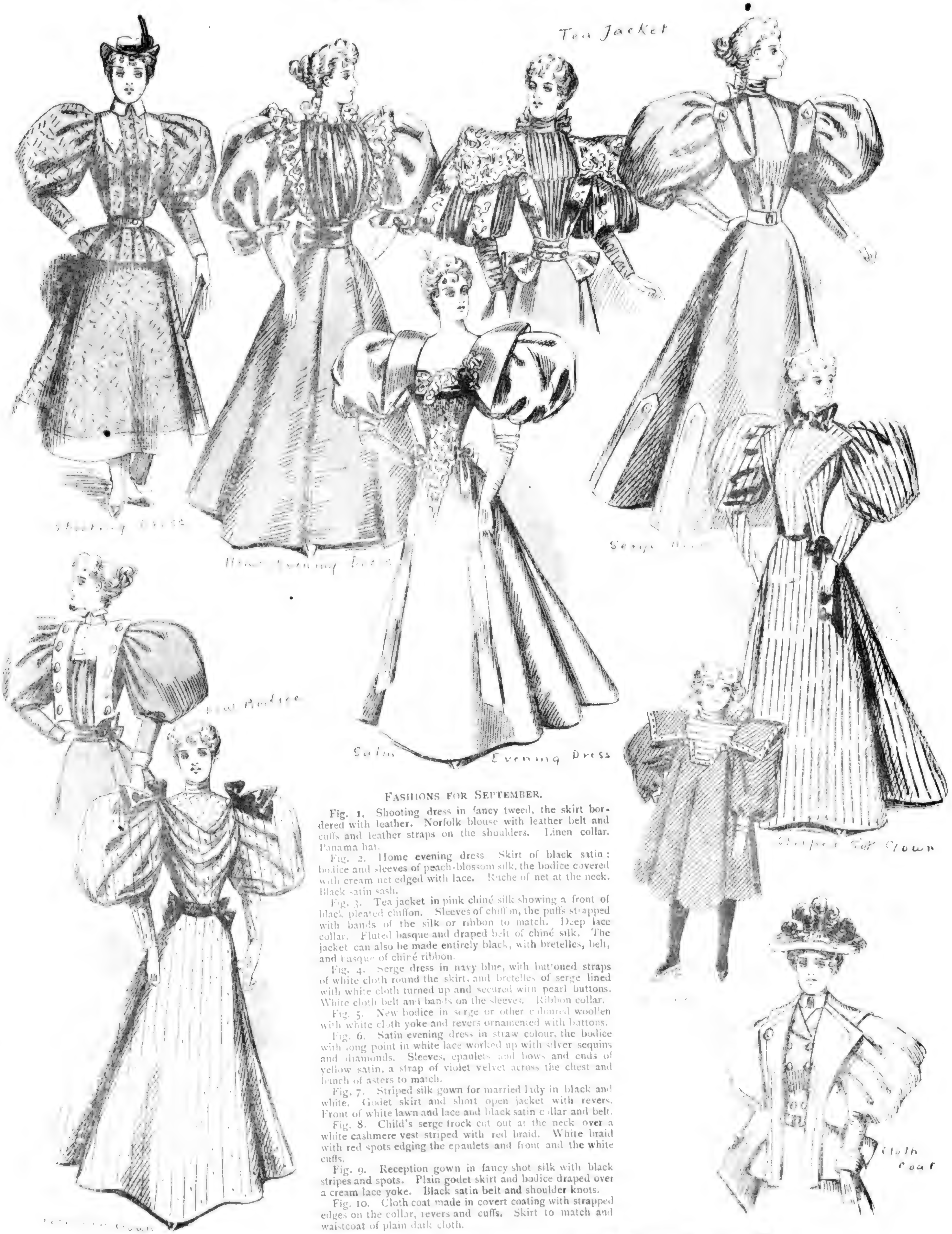

OUR ARTIST'S SKETCHES

COSTUMES AND TOILETTES FOR COUNTRY-HOUSE VISIT


IST'S SKETCHES
FOR SEPTEMBER.

COSTUMES AND TOILETTES FOR COUNTRY-HOUSE VISITS.

FASHION SUPPLEMENT.



FASHIONS FOR SEPTEMBER.

Fig. 1. Shooting dress in fancy tweed, the skirt bordered with leather. Norfolk blouse with leather belt and cuffs and leather straps on the shoulders. Linen collar. Panama hat.

Fig. 2. Home evening dress Skirt of black satin; bodice and sleeves of peach-blossom silk, the bodice covered with cream net edged with lace. Ruche of net at the neck. Black satin sash.

Fig. 3. Tea jacket in pink chiné silk showing a front of black pleated chiffon. Sleeves of chiffon, the puffs strapped with bands of the silk or ribbon to match. Deep lace collar. Fluted basque and draped belt of chiné silk. The jacket can also be made entirely black, with bretelles, belt, and basque of chiré ribbon.

Fig. 4. Serge dress in navy blue, with buttoned straps of white cloth round the skirt, and bretelles of serge lined with white cloth turned up and secured with pearl buttons. White cloth belt and bands on the sleeves. Ribbon collar.

Fig. 5. New bodice in serge or other coloured woollen with white cloth yoke and revers ornamented with battons.

Fig. 6. Satin evening dress in straw colour, the bodice with long point in white lace worked up with silver sequins and diamonds. Sleeves, epaulets and bows and ends of yellow satin, a strap of violet velvet across the chest and bunch of asters to match.

Fig. 7. Striped silk gown for married lady in black and white. Godet skirt and short open jacket with revers. Front of white lawn and lace and black satin collar and belt.

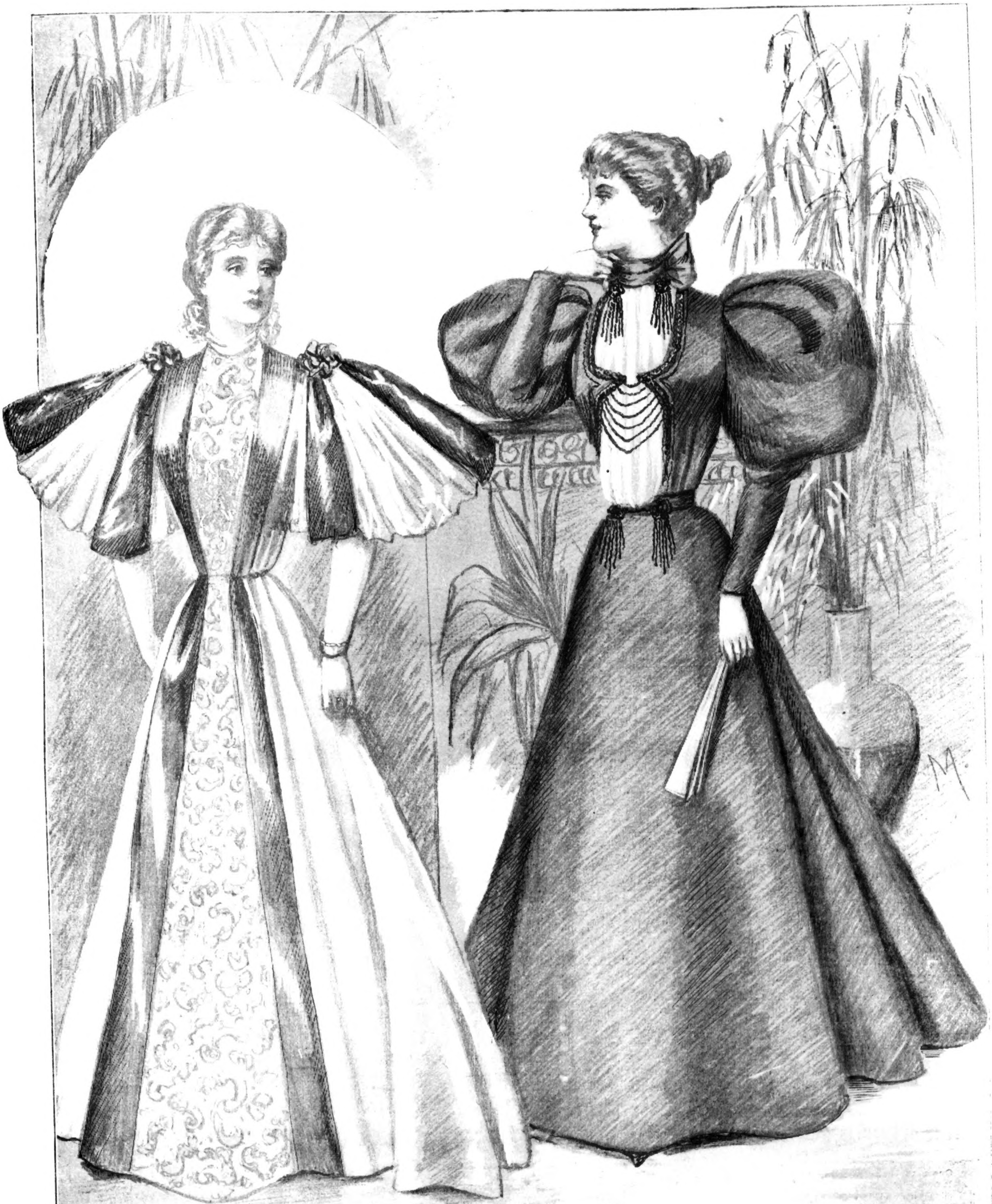
Fig. 8. Child's serge frock cut out at the neck over a white cashmere vest striped with red braid. White braid with red spots edging the epaulets and front and the white cuffs.

Fig. 9. Reception gown in fancy shot silk with black stripes and spots. Plain godet skirt and bodice draped over a cream lace yoke. Black satin belt and shoulder knots.

Fig. 10. Cloth coat made in covert coating with strapped edges on the collar, revers and cuffs. Skirt to match and waistcoat of plain dark cloth.

Prices of Flat Patterns, Skirts, Bodices, Children's Costumes, etc., 6½d. each, of **MADAME MYRA,** 95, *Regent Street, W*

FASHION SUPPLEMENT.

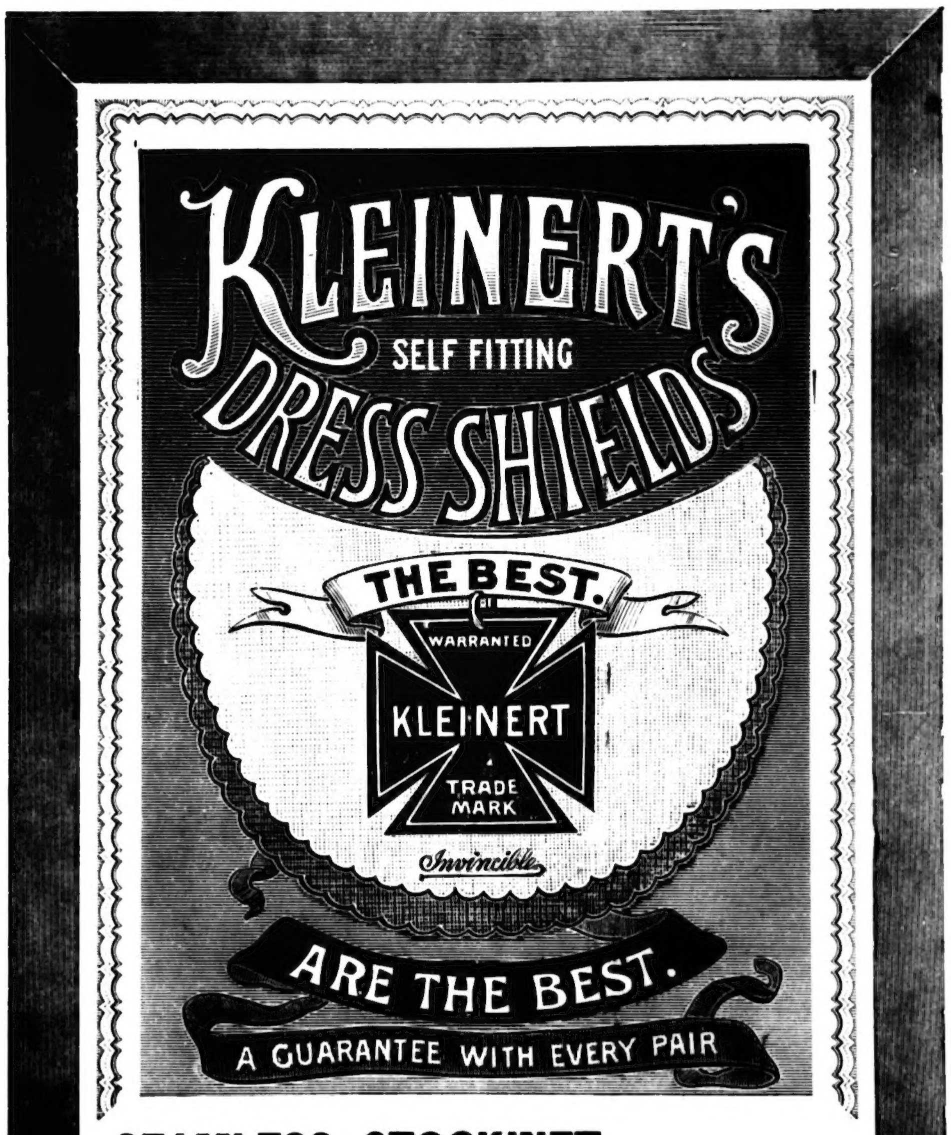


Stylish Indoor Dresses.

Fig. 1. Tea-gown of pink and mauve shot silk with front of embroidered grass lawn over pink silk. Bretelles of pink ribbon framing the front from shoulder to hem, and loops of ribbon trimming the full sleeves, which terminate at the elbow. Collar of white chiffon.

Fig. 2. Dress of Priestley's black Henrietta cloth; godet skirt and bodice open in front over a vest of white crêpe de chine; border of jet with festoons of beads and pendant ornaments falling from the ribbon belt and collar.

Prices of Flat Patterns, Skirts, 6½d., Bodices, 6½d., of Madame Myra, 95, *Regent Street, W.*



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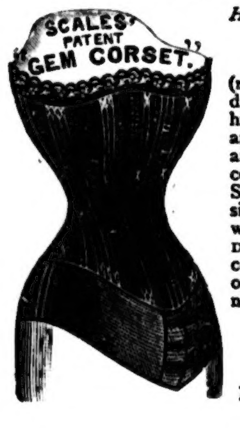
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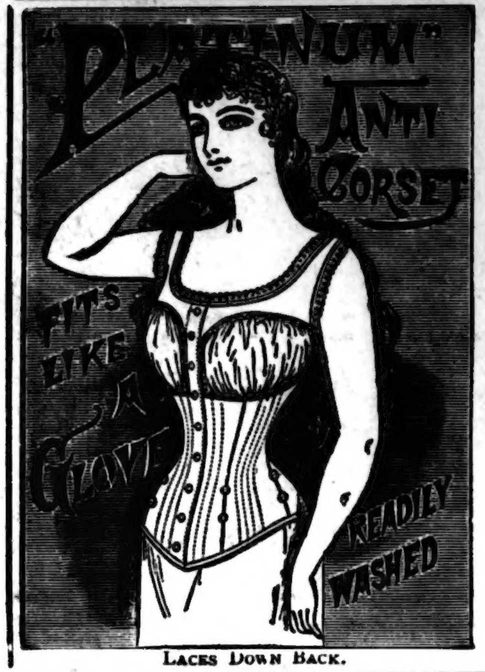

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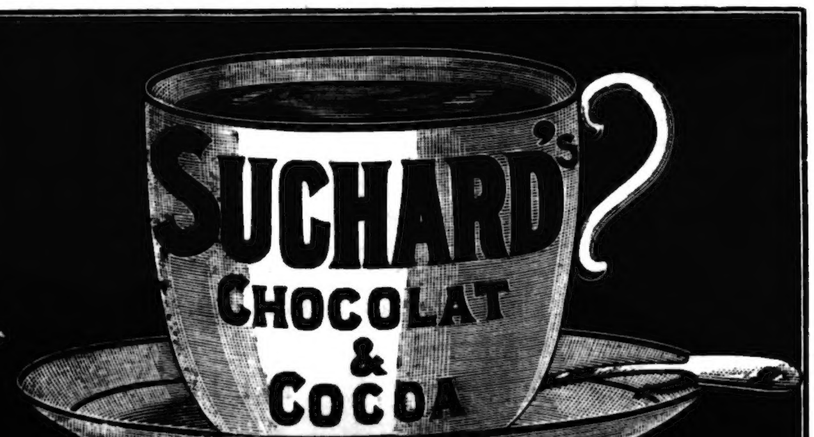

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